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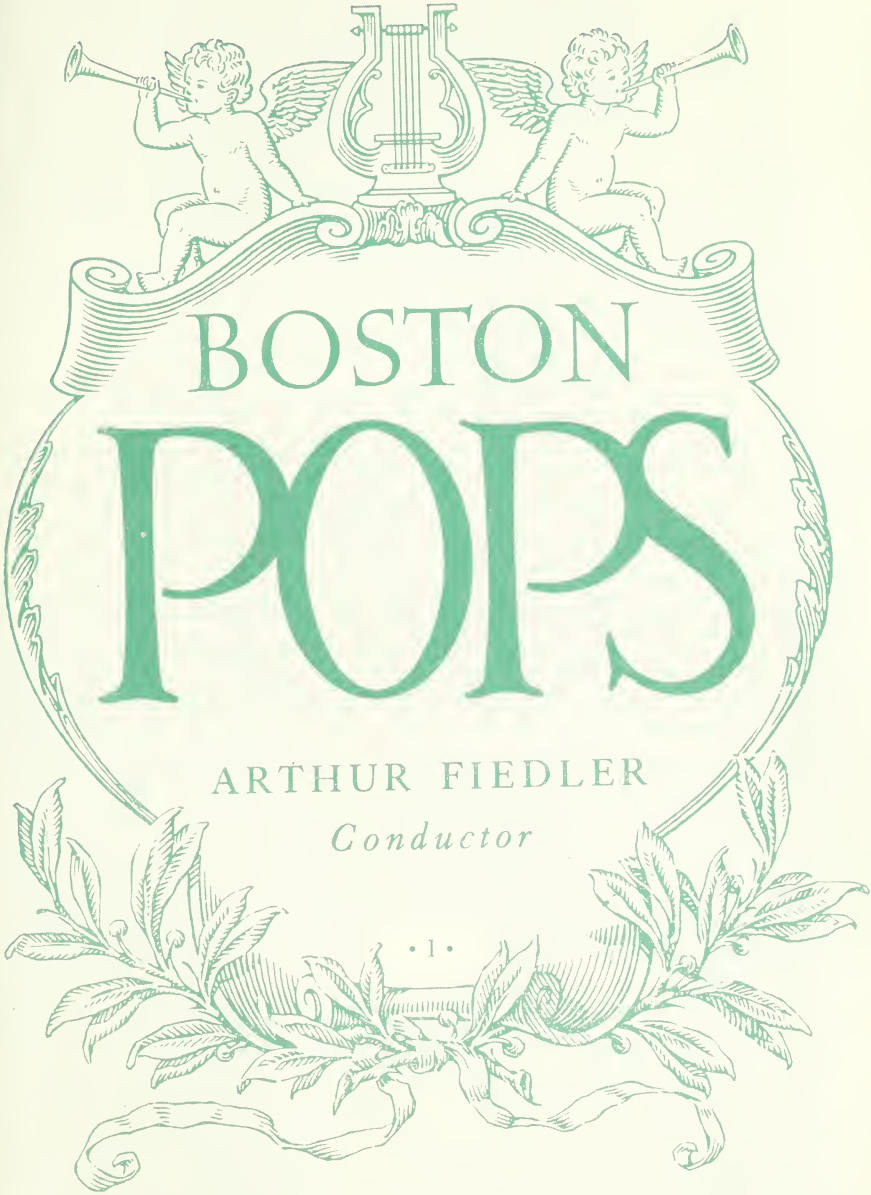

EIGHTY-FIRST SEASON

1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Librarians
Victor Alpert
William Shisler

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

THE TRUSTEES OF THE
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Assistant Manager

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Business Administrator

HARRY J. KRAUT
Assistant to the Manager

ANDREW RAEBURN
Assistant to the Music Director

Program Notes

By Laning Humphrey

"THE GYPSY BARON" – JOHANN STRAUSS, JR. (1825-99)

This is the plot:

Sandov, the hero, is in love with Arsena, daughter of a titled Hungarian. She tells him to discontinue his attentions until he can return as a baron. In a huff, he joins a band of gypsies, who make him a Waywolde, or gypsy baron. He falls in love with Saffi, a girl of the band, and marries her. After finding a hidden treasure, he is arrested for keeping it. But he clears himself by giving it to the government, and joining the army with his whole band. The climax of the operetta is the welcome of the Gypsy Baron to Vienna after a military victory. He is made a real baron – and is given further occasion to rejoice when he finds that his supposed gypsy bride is really the daughter of a pasha.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

BALDWIN

at the request of Arthur Fiedler
and the Boston Pops Orchestra

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Because of illness Mr. Indjic is unable to appear at this concert. The soloist will be Virginia Eskin, the program remaining the same.

OPENING NIGHT OF THE 81ST SEASON

THURSDAY EVENING, APRIL 28, *at* 8:30 *o'clock*

First Program

Procession of Bacchus, from "Sylvia" . . . . . *Delibes*

*Overture to "The Gypsy Baron" . . . . . *Strauss*

Air from Suite No. 3 . . . . . *Bach*

*Irish Suite . . . . . *Anderson*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow

Piano Concerto No. 2, in C minor, Op. 18 . . *Rachmaninoff*

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: EUGENE INDJIC

Selection from "On a Clear Day You Can See Forever" . *Lane*

On a Clear Day — On the S.S. Bernard Cohn — Hurry! It's Lovely Up Here — She Wasn't You — Melinda — Come Back to Me — When I'm Being Born Again — What Did I Have That I Don't Have?

Feuerfest Polka . . . . . *Josef Strauss*

Green Berets . . . . . *Sadler–Moore*

*RCA VICTOR RECORDS

BALDWIN PIANO

More and More People Prefer

Miller High Life

The Champagne of Bottle Beer

Miller High Life

ARTHUR FIEDLER

This opening week of the Pops inaugurates their eighty-first season, and the thirty-seventh of Arthur Fiedler as Conductor. Concerts will be held nightly at 8:30, with the exception of Sundays, through June 29. Old as the concerts are, they continue to live up to their name, for *Pops* is an abbreviation of *Popular Concerts.*

Mr. Fiedler, a man of enormous vitality, has recently returned from a world-circling tour as guest conductor. His concerts included engagements on three continents within eleven days: Houston, Texas, on December 31; Stockholm, Sweden, on January 2; Auckland, New Zealand, on January 10. He takes keen enjoyment in making contact with other peoples and their ways of life, and their responses to his programs. As a result, in his Pops programming he shows a decided skill in meeting many varieties of taste in a single concert.

Born in Boston and educated at the Prince School and Boston Latin, he grew up as a typical American schoolboy. His father and two of his father's brothers were violinists in the Boston Symphony Orchestra, coming from a long line of Austrian musicians.

He was admitted to the Orchestra as violinist in 1915, at the age of twenty. Later he shifted to viola.

STEINWAY . . .

WHAT MORE NEED BE SAID ABOUT A PIANO?

M. STEINERT & SONS

162 BOYLSTON ST. • BOSTON • ALSO WORCESTER and SPRINGFIELD

Because of illness Mr. Indjic is unable to appear at this concert. The soloist will be Virginia Eskin, the program remaining the same.

FRIDAY EVENING, April 29, *at* 8:30 *o'clock*

Second Program

*Our Director, March . . . . . *Bigelow*

*Voices of Spring, Waltzes . . . . . *Strauss*

*Ave Maria . . . . . *Schubert*

Solo Violin: Alfred Krips

*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

Piano Concerto No. 2, in C minor, Op. 18 . *Rachmaninoff*

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: EUGENE INDJIC

Selection from "The Sound of Music" . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Easy to Love . . . . . *Porter*

Gypsy Dance, from "Carmen" . . . . . *Bizet*

Among those present: Connecticut College Club of Boston; Friends of the Deaconess Hospital; Guild of St. John of God; Society of Industrial Realtors; Athol High School Band; St. Leonard's Academy; Waltham High School Band and Gorham, N. H. High School Band

*RCA Victor Records

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THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA — ERICH LEINSDORF, *Music Directo*

At Tanglewood

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto (ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto (SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4 (ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140 (ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2 (SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 408
MOZART — Symphony No. 31, K. 297, "Paris"
MOZART — Piano Concerto in B-flat, K. 450 (FRAGER)
MOZART — Symphony in C major, "Jupiter," K. 551

Weekend Prelude at 7:00

MOZART — Scatological Canons (TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 448 (FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 201
MOZART — Piano Concerto in C major, (FRANK) K. 503
MOZART — "Posthorn" Serenade, K. 320

• •

Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 338
MOZART — Piano Concerto in D major, (FRAGER) K. 175
MOZART — Symphony No. 39, K. 543

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major (GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from "The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3
(Members of the Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion (CARRINGER, CURTIN, HAEFLIGER, PAUL, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1 in F major
BACH — Cantata 55, "Ich armer Mensch" (HAEFLIGER)
BACH — Magnificat (CURTIN, HAEFLIGER, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overture
SCHUBERT — Symphony No. 5
MENDELSSOHN — Violin Concerto (SILVERSTEIN)
STRAVINSKY — "Firebird" Suite

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op. 8
RACHMANINOFF and MENDELSSOHN — Part Songs (TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

WAGNER — Excerpts from Act III, "Die Meistersinger"
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3 (CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor (KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

METANA — Overture to "The Bartered Bride"
EBUSSY — Three Nocturnes
CHUMANN — Cello Concerto
(ESKIN)
LGAR — "Enigma" Variations

Weekend Prelude at 7:00

CHUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46
(FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
CHUMANN — Lieder
(BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

VEBER — Overture, "Der Freischütz"
CHUMANN — Konzertstück in G major
(KALLIR)
CHUMANN — Fantasy in C major
(SILVERSTEIN)
VORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

OSSINI — Overture, "La Gazza Ladra"
CHUMANN — Piano Concerto
(FRANK)
IUSSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

ROKOFIEV — "Romeo and Juliet" 2nd Suite
AINT-SAENS — Cello Concerto
(PARNAS)
CHUMANN — Symphony No. 4

Weekend Prelude at 7:00

IOZART — Songs for Soprano and Piano
(CURTIN, WOITACH)
IOZART — Organ Fantasia in F minor, K. 608
(FERRIS)

• •

Saturday, August 6 • Leinsdorf

IOZART — "The Magic Flute"
(BERBERIAN, CABALLE, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

SARBER — Medea's Meditation and Dance of Vengeance
AINT-SAENS — Piano Concerto No. 4
(JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

SIBELIUS — Symphony No. 1
TCHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

TCHAIKOVSKY — Trio for Piano, Violin and Cello
(HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

HINDEMITH — Mathis der Maler
TCHAIKOVSKY — Rococo Variations
TCHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

PROKOFIEV — Symphony No. 3
TCHAIKOVSKY — An Aria
TCHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2
(DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions
(BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1
(BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9
(MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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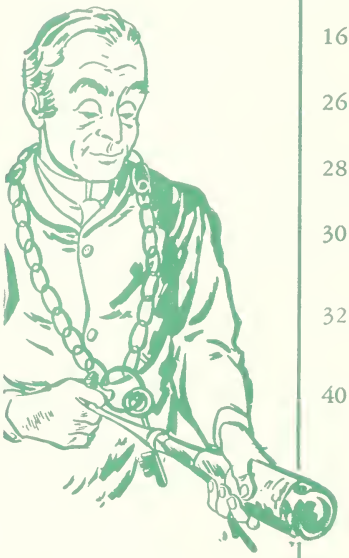

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, April 30, *at* 8:30 *o'clock*
30th Anniversary Concert of the REGIS COLLEGE GUILD

Third Program

*Washington Post, March . . . . . *Sousa*
(Played on Regis Night 1956)
*Overture to "The Gypsy Baron" . . . *Strauss*
*Ave Maria . . . *Schubert*
Solo Violin: Alfred Krips
(Played on first Regis Night 1937)
*Suite from "Gayne" . . . . . *Khachaturian*
Dance of the Rose Maidens — Lullaby — Sabre Dance
(Played on Regis Night 1946)

REGIS ALMA MATER

Piano Concerto No. 2, in C minor, Op. 18 . *Rachmaninoff*
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando
Soloist: EUGENE INDJIC

REGIS COLLEGE GLEE CLUB — Berj Zamkochian, Director
Emmanuel Zambelli, Accompanist
Bless the Lord, O My Soul . . . . . *Ippolitov-Ivanov*
Two Spirituals:
I Got a Robe . . . . . *arr. Wilkinson*
Joshua Fit de Battle ob Jericho . . *arr. Wilkinson*
Selections from "West Side Story" . . *Bernstein–Stickles*
I Feel Pretty — Tonight

Selection from "The Sound of Music" (by request) . *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain
*The Typewriter . . . . . *Anderson*
Green Berets . . . . . *Sadler–Moore*

Among those present: Norfolk, Virginia, City Schools; The Senior Forum, First Congregational Church of Winchester

*RCA Victor Records — Baldwin Piano

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

S. S. PIERCE BOSTON

Selections

— Available on the Pops Menu —

BOLLINGER CHAMPAGNE

Favorite of London, world's most discriminating market. Imported from Ay-Champagne, France.

DUFF GORDON SHERRIES

Imported by us in casks from Spain's Duff Gordon, world famous shippers of sherry.

S. S. P. GOLD COAST WINES

American wines of established reputation bottled under our own House label.

TAVEL

Château d'Aqueria

A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE

American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL

A delicious sparkling wine imported from Saumur, France.

FOUR GREAT WHISKIES OF THE WORLD

Scotch Whisky, a blend 86.8 proof • Canadian Whisky, a blend 86.8 proof • Blended Irish Whiskey, 86 proof imported and bottled by S. S. Pierce Co., Boston, Mass. • Straight Kentucky Bourbon Whiskey, 86 proof by S. S. Pierce Co., Boston, Mass.

POPS WINE LIST

Please order by number and indicate whether you wish a bottle or ½ bottle.

AMPAGNES & SPARKLING WINES

	Bot.	½ Bot.
S. S. Pierce Extra Dry Champagne	7.50	4.50
Pastene Champagne	7.00	4.00
S. S. Pierce Sparkling Red Burgundy	7.50	4.50
Pastene Sparkling Burgundy	6.75	3.75
Great Western Extra Dry	7.50	4.50
*Gancia Asti Spumante	8.00	
Great Western Sparkling Red Burgundy	7.50	4.50
*Gancia Lacrima Christi	8.50	
*Ackerman Dry Royal Brut	8.00	
*DeLuze Sparkling Rosé (Pink) Burgundy	8.50	
*Bollinger Brut	12.00	6.75
*Lancer's Rosé (Pink Portuguese)	7.50	4.50
*Clicquot Yellow Label Brut	12.00	
Chateau Gay Champagne	6.50	3.75
Chateau Gay Sparkling Burgundy	6.50	3.75
Chateau Gay Pink Champagne	6.50	3.75
*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

Pastene Riesling	3.25	
*DeLuze, Bordeaux Special Reserve	3.50	
Pastene Sauterne	3.25	2.25
*DeLuze, Sauternes	4.50	
Pastene Chablis	3.25	2.25
Pastene Rhine Wine	3.25	2.25
*Sichel Liebfraumilch	5.25	3.25
*Sichel Zeltinger Riesling	5.50	3.50
*Bolla Soave	4.25	2.50
*Gancia Orvieto	3.50	2.50
*Brolio Bianco	4.25	2.50
Latour, Pouilly Fuisse	4.75	3.00
*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
*Ackerman, Vouvray	4.00	2.50
*Langenbach Liebfraumilch Guilden-Krone	4.75	3.00
*Langenbach Bernkasteler Meister-Krone	4.00	2.50
*Edelfraulein L. Moser Austria	4.00	

*Imported

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Pinot Noir	3.25	
32	Pastene Gold	4.00	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
73	*Nectarosé	4.25	2.75

S. S. PIERCE GOLD COAST WINES

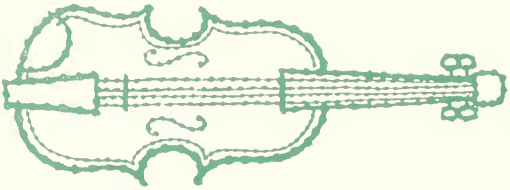
45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

Cott quality beverages:



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INSTANT

Iced Tea

MIX

The complete tea mix with sugar and Lemon flavoring already in it.

SERVED AT THIS POPS CONCERT

POPS MENU

APPETIZERS

Country Ham and Swiss Cheese with Crackers . . .95 for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds . 1.50 for two 2.75

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 95
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut 75
Smoked Breast of Turkey . . . 1.45
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .75
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .35
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Wine Punch — See Wine List

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Wine List on page 13 *Beer and Ale on page 17*

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THE PIANO SOLOIST

Eugene and his mother, Barbara, made their way from his native Yugoslavia and settled in Springfield, Mass., when he was four. Two years later he became interested in music. He took piano lessons with Mrs. Liubow Stephani, then for several years with Benjamin Kalman. Then came a period of advanced study with the distinguished Russian virtuoso, Alexander Borovsky, who had made his home in Waban, Mass. (Eugene commuted from Springfield.) Currently he studies with Leeland Thompson of New York.

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MONDAY EVENING, MAY 2, *at* 8:30 *o'clock*

Fourth Program

*Amparito Roca, Spanish March . . . . . *Texidor*

Overture to "La Gazza Ladra" . . . . . *Rossini*

*The Last Rose of Summer, from "The Irish Suite" . *Anderson*

*Wine, Woman and Song, Waltzes . . . . . *Strauss*

First Movement from Piano Concerto in A minor . *Schumann*
Allegro affetuoso
Soloist: GIUSEPPE DELELLIS

Suite from "Carmen" . . . . . *Bizet*
Prélude and Aragonaise — Intermezzo —
The Dragoons of Alcala — Les Toréadors

Selection from "On a Clear Day You Can See Forever" . *Lane*
On a Clear Day — On the S.S. Bernard Cohn — Hurry!
It's Lovely Up Here — She Wasn't You — Melinda —
Come Back to Me — When I'm Being Born Again —
What Did I Have That I Don't Have?

*Love Is a Many-Splendored Thing . . . . . *Fain*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

Among those present: Dean Junior College; Garland Junior College; Women's City Club of Boston

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AVE MARIA – SCHUBERT (1797–1828).

On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake,"

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

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TUESDAY EVENING, MAY 3, *at* 8:30 *o'clock*

SMITH NIGHT AT THE POPS

Fifth Program

*Procession of the Nobles, from "Mlada" . . . *Rimsky-Korsakoff*

Academic Festival Overture . . . . . *Brahms*

Irish Tune from County Derry . . . . . *Grainger*

*Waltzes from "The Count of Luxembourg" . . . *Lehar*

SMITH ALMA MATER

Piano Concerto in A minor . . . . . *Schumann*

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: BARBARA KERSHOFF '66

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*Selection from "My Fair Lady" . . . . . *Loewe*

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*Java . . . . . *Friday–Toussant–Tyler*

*Hungarian Dance No. 1, in G minor . . . . . *Brahms*

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WEDNESDAY EVENING, MAY 4, *at* 8:30 *o'clock*

Sixth Program

Les Toréadors, from "Carmen" . . . *Bizet*

*Tales from the Vienna Woods, Waltzes . . . *Strauss*

*Meditation from "Thaïs" . . . *Massenet*

Solo Violin: ALFRED KRIPS

*Overture to "Light Cavalry" . . . *Suppé*

Egyptian March . . . *Strauss*

*Warsaw Concerto for Piano and Orchestra . . . *Addinsell*

*Rhapsody in Blue . . . *Gershwin*

Soloist: LEO LITWIN

BRADFORD JUNIOR COLLEGE GLEE CLUB —
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Try to Remember, from "The Fantasticks" . . . *Schmidt*
Father William, from "Alice in Wonderland" . . . *Fine*
Falling in Love with Love . . . *Rodgers*

*Selection from "West Side Story" . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*The Typewriter . . . *Anderson*

*Mack the Knife, from "The Three Penny Opera" . . . *Weill*

Among those present: Boston Alumnae Chapter, Alpha Phi; Bradford Junior College; Katharine Gibbs Alumnae Association; Mount Ida Junior College

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THURSDAY EVENING, MAY 5, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Seventh Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

*Overture to "Die Fledermaus" — *Strauss*

*Largo, from "Xerxes" — *Handel*

Capriccio Espagnole — *Rimsky-Korsakoff*
Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias

*Warsaw Concerto for Piano and Orchestra — *Addinsell*

*Rhapsody in Blue — *Gershwin*
Soloist: LEO LITWIN

*Finlandia, Tone Poem — *Sibelius*

*Selection from "My Fair Lady" — *Loewe*
Get Me to the Church on Time — Wouldn't It Be Lovely — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*Fiddle Faddle — *Anderson*

*Look Sharp — Be Sharp — *Merrick–Bennett*

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George Schick

JULY 13
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*Workshops**
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CARMEN:
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Mary Ellen Pracht
James McCracken
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JULY 14
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LUCIA DI LAMMERMOOR:
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Jan Peerce
Sherrill Milnes,
Raymond Michalski
Conductor
Silvio Varviso

JULY 16
SATURDAY
1:30 P.M.
*Workshops**
8:30 P.M.
AIDA:
Lucine Amara
Rosalind Elias
James McCracken
Robert Merrill
John Macurdy
Conductor
Silvio Varviso

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SUNDAY
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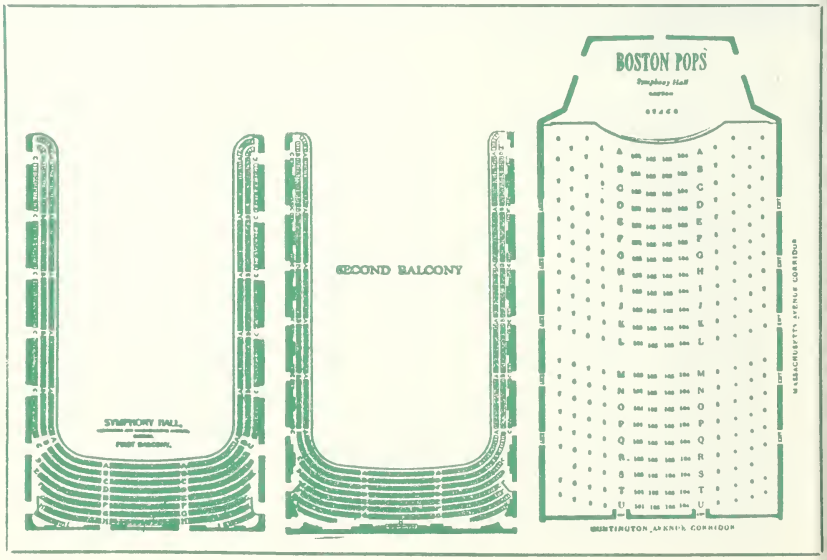

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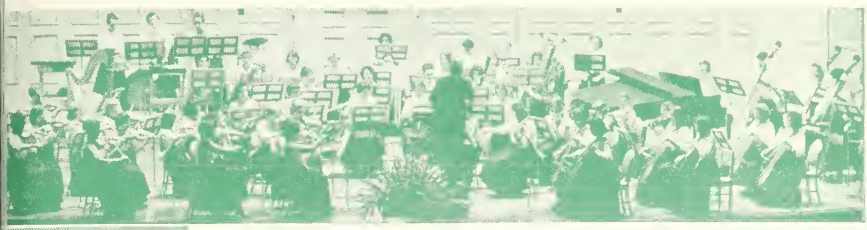

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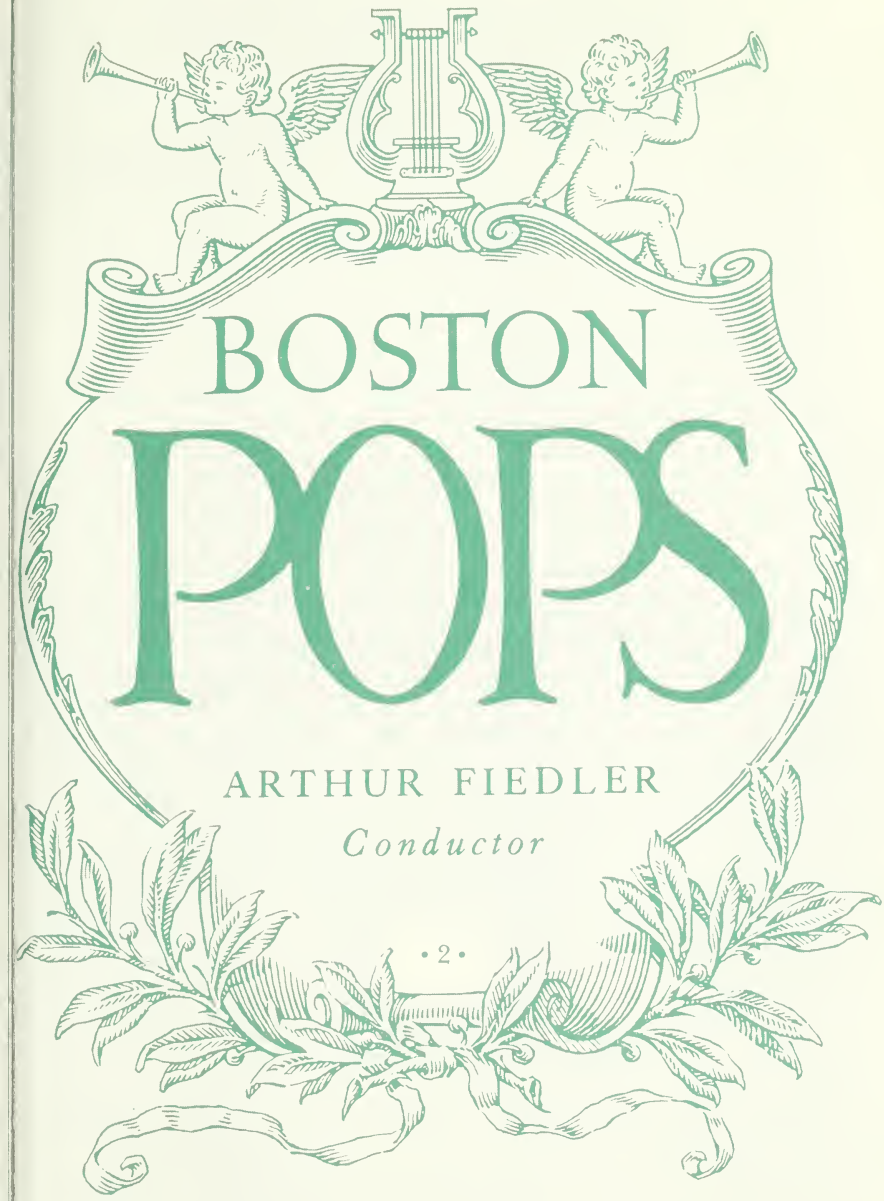

EIGHTY-FIRST SEASON

1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

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The Boston Pops

ARTHUR FIEDLER, *Conductor*

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Program Notes

By Laning Humphrey

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III which shows the bride and groom being conducted to their chamber.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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THURSDAY EVENING, MAY 5, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Seventh Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

*Overture to "Die Fledermaus" — *Strauss*

*Largo, from "Xerxes" — *Handel*

Capriccio Espagnole — *Rimsky-Korsakoff*
Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias

*Warsaw Concerto for Piano and Orchestra — *Addinsell*

*Rhapsody in Blue — *Gershwin*
Soloist: LEO LITWIN

*Finlandia, Tone Poem — *Sibelius*

*Selection from "My Fair Lady" — *Loewe*
Get Me to the Church on Time — Wouldn't It Be Lovely — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*Fiddle Faddle — *Anderson*

*Look Sharp — Be Sharp — *Merrick–Bennett*

Among those present: Fisher Junior College; Friends of the Peter Bent Brigham Hospital; State College at Boston, Junior Class

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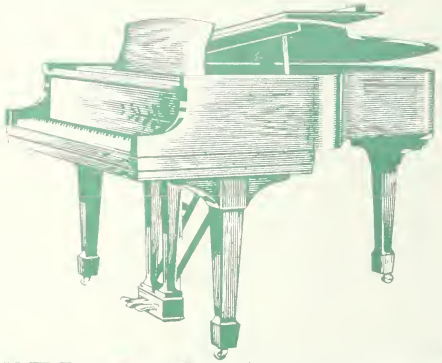
The Champagne of Bottle Beer

Miller High Life

"DIE FLEDERMAUS" – J. STRAUSS, JR.

OF THE merry, but involved proceedings, here are the main elements. Baron Eisenstein tells his beautiful wife, Rosalinde, that he must leave her to spend eight days in jail as the price of insulting an official. However, he approaches jail by a detour to a masquerade ball, on the invitation of his friend, Falke. Soon after he leaves, his wife is visited by a persistent former flame, Alfred, who flirts with her and invites himself to supper. A jailer then drops in to arrest the Baron, and assumes Alfred to be his quarry. To avoid compromising Rosalinde, her embarrassing supper guest goes off to jail. Rosalinde, invited by Falke, turns up at the ball disguised as a Hungarian Countess. She catches her husband in a flirtation, which he abandons in favor of her, whom he fails to recognize. She leads him on, then eludes him – making off with his watch as a souvenir. At six o'clock in the morning, the Baron presents himself at the jail. Informed that "the Baron Eisenstein" is already in a cell, he is furious and suspicious as to Alfred's assuming his role. Rosalinde arrives and scolds her husband for his flirtations at the ball – especially with that Hungarian Countess, to whom he had given a watch. In the midst of the strife, Falke drops in. He has contrived all the complications to repay a prank played on him by Eisenstein. The Baron, at a former masquerade, had gotten Falke very tipsy, and left him asleep in a public square. At daybreak Falke had been obliged to make an awkward retreat through a gibing crowd, for he still was wearing his masquerade costume of *a bat*. Now the Baron could laugh off his troubles as a debt made square with The Bat.



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FRIDAY EVENING, MAY 6, *at* 8:30 *o'clock*
UNIVERSITY OF NEW HAMPSHIRE NIGHT

Eighth Program

*French Military March — *Saint-Saens*
*Overture to "Il Guarany" — *Gomes*
Champagne Polka — *Strauss*
*Bolero — *Ravel*
Three Movements from "Symphonie Espagnole" — *Lalo*
Allegro non troppo
Andante
Rondo: Allegro
Soloist: FREDY OSTROVSKY

*España, Rhapsody — *Chabrier*

COMBINED VOICES OF KEENE STATE COLLEGE; PLYMOUTH STATE COLLEGE and THE UNIVERSITY OF NEW HAMPSHIRE
KARL H. BRATTON, Director
MARGARET HANSON '69; RICHARD SHMISHKISS '69, Piano
BEVERLY BROWN '68, Organ
Hallelujah, Amen, from "Judas Maccabaeus" — *Handel*
Battle Hymn of the Republic — *Steffe–Ringwald*
Baritone: RICHARD RAY '69
MIRIAM GODER Directing
KEENE STATE COLLEGE ALMA MATER
WALTER SMITH Directing
PLYMOUTH STATE COLLEGE ALMA MATER
UNIVERSITY OF NEW HAMPSHIRE ALMA MATER

Selection from "The Sound of Music" — *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain
*Serenata — *Anderson*
*Lawrence of Arabia — *Jarre*

Among those present: Boston-Bouve Student Fellowship; Emerson College, Junior Class; Timberlane School District, Plaistow, N. H.
Junior High Chorus and Band Groups

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First Weekend: Saturday at 8:00, Sunday at 2:30, Monday at 2:30
Remaining Weekends: Fridays at 9:00, Saturdays at 8:00, Sundays at 2:30

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto
(ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto
(SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4
(ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140
(ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2
(SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 4(
MOZART — Symphony No. 31, K. 29
"Paris
MOZART — Piano Concerto in B-flat, K. 45
(FRAGER)
MOZART — Symphony in C majo
"Jupiter," K. 55

Weekend Prelude at 7:00

MOZART — Scatological Canon
(TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 44
(FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 20
MOZART — Piano Concerto in C major
(FRANK) K. 50
MOZART — "Posthorn" Serenade, K. 32

• •

Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 33
MOZART — Piano Concerto in D major
(FRAGER) K. 17
MOZART — Symphony No. 39, K. 54

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major
(GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from
"The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3
(Members of the
Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion
(CARRINGER, CURTIN, HAEFLIGER,
PAUL, TREIGLE, WOLFF,
TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1
in F major
BACH — Cantata 55, "Ich armer Mensch"
(HAEFLIGER)
BACH — Magnificat
(CURTIN, HAEFLIGER, TREIGLE,
WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overture
SCHUBERT — Symphony No. 5
MENDELSSOHN — Violin Concerto
(SILVERSTEIN)
STRAVINSKY — "Firebird" Suite

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op. 8
RACHMANINOFF and MENDELSSOHN
Part Songs
(TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

WAGNER — Excerpts from Act III,
"Die Meistersinger"
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3
(CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor
(KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

ETANA — Overture to "The Bartered Bride"
BUSSY — Three Nocturnes
HUMANN — Cello Concerto (ESKIN)
GAR — "Enigma" Variations

Weekend Prelude at 7:00

HUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46 (FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
HUMANN — Lieder (BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

EBER — Overture, "Der Freischütz"
HUMANN — Konzertstück in G major (KALLIR)
HUMANN — Fantasy in C major (SILVERSTEIN)
VORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

OSSINI — Overture, "La Gazza Ladra"
HUMANN — Piano Concerto (FRANK)
USSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto (PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano (CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608 (FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute" (BERBERIAN, CABALLE, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4 (JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

BELIUS — Symphony No. 1
CHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

CHAIKOVSKY — Trio for Piano, Violin and Cello (HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

INDEMITH — Mathis der Maler
CHAIKOVSKY — Rococo Variations
CHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

ROKOFIEV — Symphony No. 3
CHAIKOVSKY — An Aria
CHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2 (DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions (BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1 (BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9 (MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

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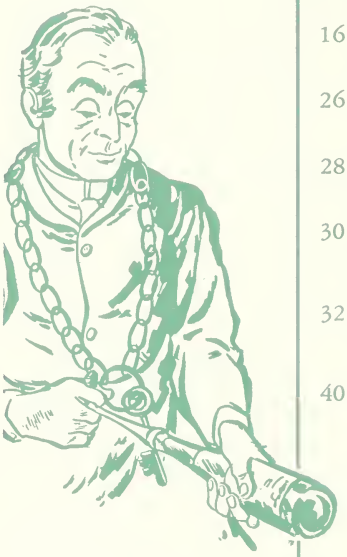

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14. ***Pastene Chablis***
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16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
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32. ***Pastene Gold***
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42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
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Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, MAY 7, *at* 8:30 *o'clock*

WELLESLEY COLLEGE NIGHT

Ninth Program

*Valdres March	*Hanssen*
*Overture to "Die Fledermaus"	*Strauss*
"D'amor sull'ali rosee," from "Il Trovatore"	*Verdi*
"Si, mi chiamano Mimi," from "La Bohème"	*Puccini*
Soprano: LESLIE HOLMES '58	
Slavonic Dance No. 7, in C major, Op. 72	*Dvořák*

WELLESLEY ALMA MATER

Piano Concerto No. 1, in E-flat major	*Liszt*
Soloist: JOELA JONES	
*Polovetsian Dances, from "Prince Igor"	*Borodin*

*Pops Round-Up	*arr. Hayman*
A Pretty Girl Is Like a Melody	*Berlin*
*Wedding Dance	*Press*

Among those present: **Delta Kappa Gamma; Lesley College; Business and Professional Woman's Club of Grace Church in Providence, R. I.**

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hateau Gay Pink Champagne	6.50	3.75
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ichel Zeltinger Riesling	5.50	3.50
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38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
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BEER AND ALE LIST ON PAGE 17

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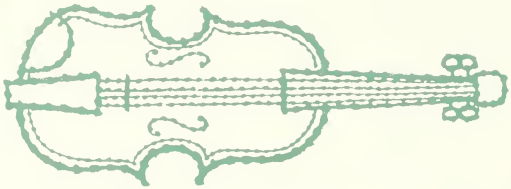

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Wine Punch — See Wine List

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Wine List on page 13 *Beer and Ale on page 17*

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This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes" – a fiasco.

CAPRICCIO ESPAGNOL – RIMSKY-KORSAKOFF (1844–1908)

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

"FINLANDIA" – SIBELIUS (1865–1957)

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

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LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

SYMPHONIE ESPAGNOLE – LALO (1823–1892)

For the Spanish flavor of this virtual violin concerto (originally in five movements), the French composer, Edouard Lalo, was indebted to the assistance of the Spanish virtuoso, Pablo Sarasate. In return, Lalo dedicated the work to him, and further honored him by awarding him the first performance.

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

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Laurel Hurley
Barry Morell
Conductor
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JULY 13
WEDNESDAY
1:30 P.M.
*Workshops**
8:30 P.M.
CARMEN:
Regina Resnik
Mary Ellen Pracht
James McCracken
Robert Merrill
Conductor
Robert La Marchina

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THURSDAY
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JULY 15
FRIDAY
1:30 P.M.
*Workshops**
8:30 P.M.
LUCIA DI LAMMERMOOR:
Roberta Peters,
Jan Peerce
Sherrill Milnes,
Raymond Michalski
Conductor
Silvio Varviso

JULY 16
SATURDAY
1:30 P.M.
*Workshops**
8:30 P.M.
AIDA:
Lucine Amara
Rosalind Elias
James McCracken
Robert Merrill
John Macurdy
Conductor
Silvio Varviso

JULY 17
SUNDAY
Rain Date

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Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

"IL GUARANY" – GOMES (1836–1896)

Brought out in Milan at La Scala Theatre, in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening-night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.

Born in Campinas, Brazil, of Portuguese parents in 1836, Gomes won such fame with his first two operas that the Emperor Dom Pedro II favored him with a high reward, but one not in the interests of developing a distinctive type of Brazilian musical art. The Emperor granted his promising twenty-seven-year-old subject a fund to enable him to study in Milan how to produce good Italian operas!

(Was Dom Pedro following a royal precedent? King Charles II of England could think of nothing better for English music than to send the gifted seventeen-year-old Pelham Humfrey in 1664 to Paris to study music with Lully, and after that to study in Italy.)

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Tenth Program

*Our Director, March . . . . . *Bigelow*

Suite from "Carmen" . . . . . *Bizet*
Prelude and Aragonaise — March of the Smugglers — Gypsy Dance

Air from Suite No. 3 . . . . . *Bach*

America Sings . . . . . *arr. Bodge*
A Hot Time in the Old Town Tonight — I've Been Working on the Railroad — Down by the Old Mill Stream — In the Good Old Summer Time — Jingle Bells — When Irish Eyes Are Smiling — God Bless America

---

Piano Concerto No. 1, in E-flat major . . . *Liszt*
Soloist: JOELA JONES

*Finlandia, Tone Poem . . . . . *Sibelius*

Irish Suite . . . . . *Anderson*
Irish Washerwoman — Minstrel Boy — Rakes of Mallow

*Classical Juke Box . . . . . *Anderson*

*Old Timers' Night at the Pops . . . . . *arr. Lake*
Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of New York — Sweet Rosie O'Grady — Daisy — The Band Played On — After the Ball — A Hot Time in the Old Town Tonight

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PIANO CONCERTO NO. 1 IN E-FLAT – LISZT (1811–1886)

Unlike the conventional concerto with its three movements, this work has apparently only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed and the thematic material is interwoven in the typical fashion of one of Liszt's symphonic poems.

The composer's use of the triangle as an aid in "dynamic and rhythmic spicing and enhancement" had a very unfortunate result when this work was first played in Vienna, in the 1856–1857 season. The composer was blasted for writing a "Triangle Concerto" and no one would play it in Vienna for some twelve years afterward. Then a woman pianist had the courage to ignore warnings; Sophie Menter played the concerto and won a triumph for it and for herself.

JOELA JONES

Very young to become a student at the Eastman School of Music of the University of Rochester, N. Y., she has shown capabilities unusual for her years.

The Saturday night concerts will be broadcast live by the following stations:

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MONDAY EVENING, MAY 9, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

HARVARD BUSINESS SCHOOL NIGHT

Eleventh Program

*Up the Street, March — *Morse*

Overture to "Fra Diavolo" — *Auber*

Waltz from the Serenade, Op. 48 — *Tchaikovsky*

*Suite from "Gayne" — *Khachaturian*

Dance of the Rose Maidens — Lullaby — Sabre Dance

Piano Concerto No. 1, in E-flat major — *Liszt*

Soloist: JOELA JONES

Hungarian Rhapsody No. 2 — *Liszt*

THE HARVARD BUSINESS SCHOOL TYCOONS

Selection from "On a Clear Day You Can See Forever" — *Lane*

On a Clear Day — On the S.S. Bernard Cohn — Hurry! It's Lovely Up Here — She Wasn't You — Melinda — Come Back to Me — When I'm Being Born Again — What Did I Have That I Don't Have?

Bugler's Holiday — *Anderson*

Green Berets — *Sadler–Moore*

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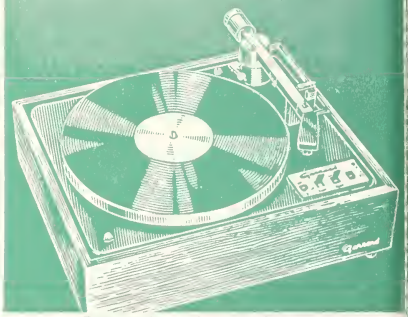

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TUESDAY EVENING, MAY 10, *at* 8:30 *o'clock*

Twelfth Program

*Entrance of the Guests, from "Tannhäuser" — *Wagner*

Overture to "Donna Diana" — *Reznicek*

*Entrance of the Little Fauns — *Pierné*

*Les Préludes, Symphonic Poem — *Liszt*

Piano Concerto No. 1, in E-flat major — *Liszt*

Soloist: JOELA JONES

*Bolero — *Ravel*

MARIO DIBONAVENTURA Conducting

---

*Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

*Bremerhaven Welcomes You, from "Ship of Fools" — *Gold*

Songs of Dartmouth — *arr. Anderson*

Dartmouth's in Town Again — As the Backs Go Tearing By — Glory to Dartmouth — D-A-R-T-M-O-U-T-H

Among those present: Chamberlain School of Retailing; Dartmouth College Alumni Association; National Telemetering Conference; The Robie School

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OLD TIMERS' NIGHT AT THE POPS – ARR. LAKE

These are the songs included in this medley, and their dates of origin:

Ta-Ra-Ra-Boom-De-Ay (1891)
The Bowery, from *A Trip to China Town* (1892)
The Sidewalks of New York (1894)
Sweet Rosie O'Grady (1896)
Daisy Bell (A Bicycle Built for Two) (1892)
The Band Played On (1895)
After the Ball (1892)
A Hot Time in the Old Town Tonight (1896)

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WEDNESDAY EVENING, MAY 11, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirteenth Program

*Rakóczy March — *Berlioz*

Overture to "The Barber of Seville" — *Rossini*

*Intermezzo, from "Cavalleria Rusticana" — *Mascagni*

*Tales from the Vienna Woods, Waltzes — *Strauss*

*Marche Slave — *Tchaikovsky*

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: LEO LITWIN

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I Believe in One God . . . . . *Gardner*

The Exodus Song . . . . . *Gold*

Psalm 150 . . . . . *Lewandowski*

This Land Is Your Land . . . . . *Guthrie*

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Days of Wine and Roses . . . . . *Mancini*

Exeter–Andover Medley . . . . . *arr. Bodge*

Exeter March — Non Sibi — Phillips Hymn — Royal Blue March

Among those present: American Power Association; Faunce House Board of Governors, Brown University; New England Alumni Associations, Phillips Exeter and Andover Academies; Revere High School; Salem State College, Junior Class

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AMERICA SINGS – ARR. BODGE

These tunes and their dates of origin are:

There'll Be a Hot Time in the Old Town Tonight (1896)
I've Been Working on the Railroad (1880)
Down by the Old Mill Stream (1910)
In the Good Old Summer Time (1902)
Jingle Bells (1857)
When Irish Eyes Are Smiling (1912)
God Bless America (1918)

MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

MARIO DI BONAVENTURA

With completion, last Fall, of the Hopkins Center at Dartmouth, he was named its director of music, and now teaches courses in advanced theory and composition in the Dartmouth Music Department.

Previously he served as music director and conductor of the Fort Lauderdale (Fla.) Symphony Orchestra. He has distinguished himself not only as teacher and conductor, but as violinist, pianist, and composer.

He has won the Lili Boulanger Award for Composition in an international composition judged by Stravinsky, Copland, and Piston, and the Besançon International Conducting Competition.

LES PRELUDES – LISZT (1811–1886).

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

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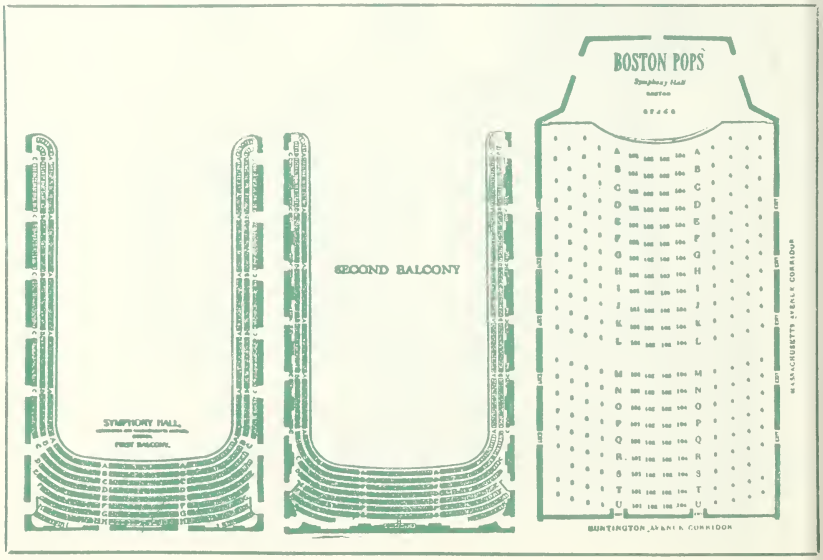
The guileless Rodgers–Hammerstein hit has one of the most delightful of personalities as its heroine – the irrepressible Maria (now impersonated to perfection by Julie Andrews). As a postulant in an Austrian abbey, Maria blithely breaks rules of conduct, but ingratiates herself with all the nuns and the would-be stern Abbess by the contagion of her joyous nature – her laughter, her singing. The Abbess sends her away to act as governess to the brood of children of the widowed Captain von Trapp of the Austrian Navy. Maria speedily captivates the children, and eventually causes the Captain to marry her instead of her rival, Elsa. An exciting contrast to the experiences of Maria in the Abbey and as governess comes with the taking over of Austria by the Nazis, and a thrilling escape from them by means of Maria's quick thinking.



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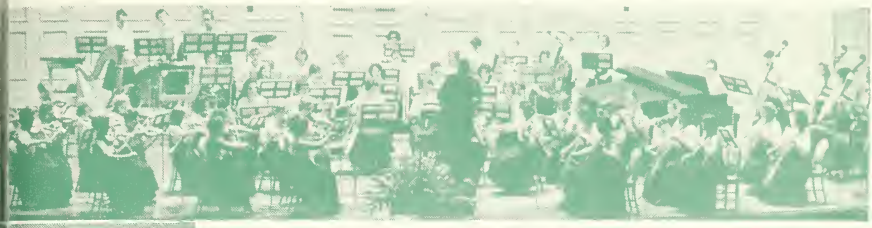

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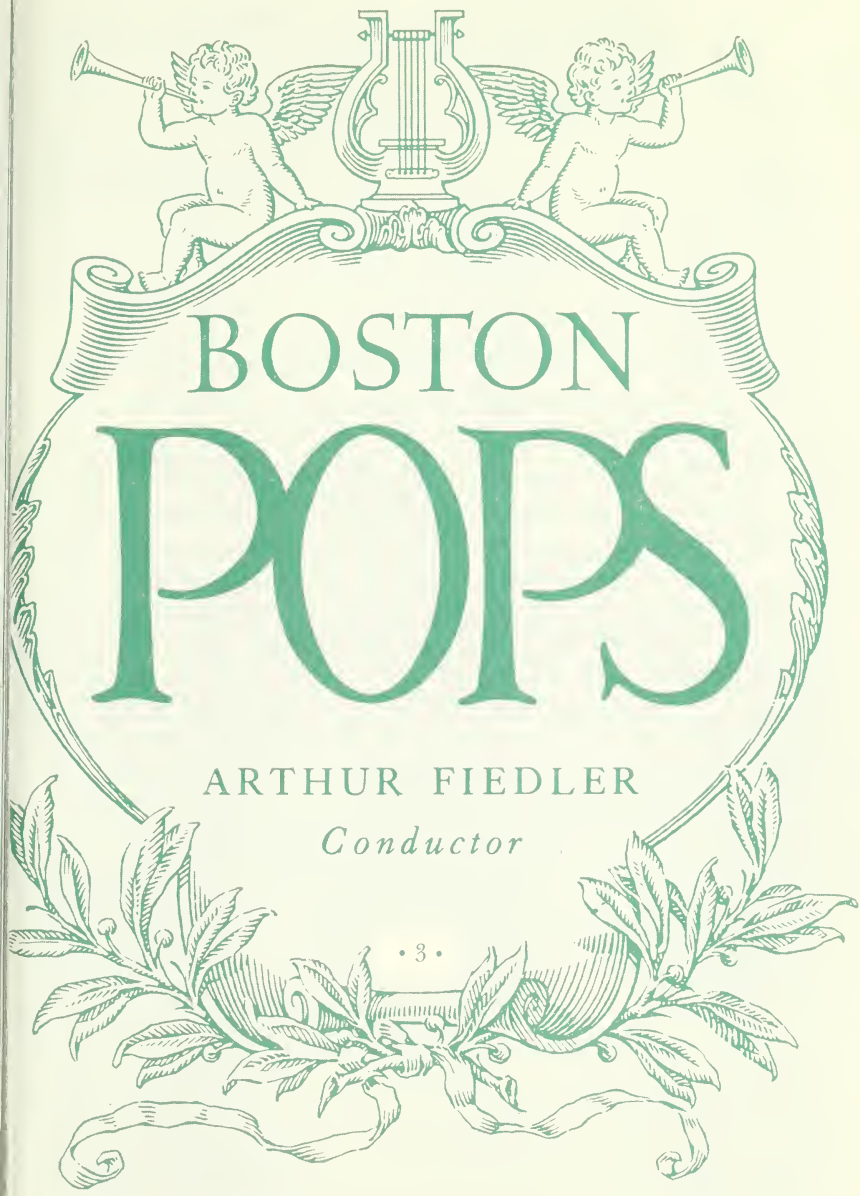
Henry B Cabot



EIGHTY-FIRST SEASON

1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

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Program Notes

By Laning Humphrey

WATER MUSIC – HANDEL (1685–1759) Arranged by Harty

"Handel's finest orchestral composition," Herbert Weinstock call this Suite in his attractive biography. Its spirit is that of a serenade - music originally composed to be heard outdoors, while King George of England took an evening's trip on the Thames, with lords and ladie filling the Royal Barge, and accompanied by fifty barge-drawn mus cians playing the Suite. Handel is believed to have added afterward to the movements.

RADETZKY MARCH – JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by th father of the "Waltz King."

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THIRD WEEK

THURSDAY EVENING, MAY 12, *at* 8:30 *o'clock*

BOWDOIN NIGHT

Fourteenth Program

*Amparito Roca, Spanish March — *Texidor*

Suite from "The Water Music" — *Handel-Harty*

Allegro — Air — Allegro deciso

Artist Quadrille, Op. 201 — *J. Strauss, Jr.*

*Overture to "William Tell" — *Rossini*

BOWDOIN COLLEGE GLEE CLUB — ROBERT K. BECKWITH, Director

BRENT CORSON '68; FRANK TONGE '67, Accompanists

Rise Sons of Bowdoin . . . . — *Burnett Sills '03*

In Taberna Quando Sumus (Carmina Burana) — *Orff*

Alleluia, from "The Brazilian Psalm" . . — *Berger*

Entrance and March of the Peers, from "Iolanthe" . . . . . — *Sullivan*

Night and Day (a Medley) . . . — *Porter-Hays '61*

Dedicated to William S. Barr '61

THE MEDDIEBEMPSTERS — JEFFREY RUTHERFORD '66, Director

Mountain Greenery . . . . . — *Stenberg '56*

Medley . . . . . — *Hays '61*

This Is the Time of the Evening

Danny Boy

Sunshine Girl

Eadie of the Eagle Hotel . . . . — *Hays '61*

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*More, from "Mondo Cane" — *Ortolani and Oliviero*

BOWDOIN COLLEGE MEDLEY — *arr. Bodge*

Glasses Clinking High — Bowdoin We Sing — Beneath the Pines — Forward the White — Bowdoin Beata

Conducted by ROBERT K. BECKWITH

*RCA VICTOR RECORDS — BALDWIN PIANO

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"THE SWAN OF TUONELA" – SIBELIUS (1865–1957).

The music remarkably pictures the swan which, according to a Finnish legend, sings as it floats upon the river of black waters and rapid currents surrounding Tuonela, the Hell of Finnish mythology.

LOUIS SPEYER, during a long career in the Boston Symphony Orchestra, established himself as one of the world's foremost virtuosos of the English horn (actually, an alto oboe). Prominent composers wrote works specially for performance by him.

PIANO CONCERTO FOR THE LEFT HAND – PROKOFIEV (1891–1953)

Like Ravel's Concerto for the left hand, this work was commissioned by the late Viennese pianist, Paul Wittgenstein, who indomitably resumed his career despite the loss of his right hand in World War I. This Concerto is an interesting example of Prokofiev's creative powers toward the end of his career. But Wittgenstein failed to "digest" it, and never played it.

SAMUEL LIPMAN

His Pops debut five seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

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FRIDAY EVENING, MAY 13, *at* 8:30 *o'clock*

LASELL NIGHT

Fifteenth Program

*Radetzky March . . . *J. Strauss, Sr.*

*Wine, Woman and Song; Waltzes, Op. 333 *J. Strauss, Jr.*

Swan of Tuonela . . . *Sibelius*

Solo English Horn: LOUIS SPEYER

Selection from "Madama Butterfly" . . . *Puccini*

Piano Concerto No. 4, Op. 53 (For the Left Hand) *Prokofiev*

I. Vivace
II. Andante
III. Moderato
IV. Vivace

(First performance in Boston)

Soloist: SAMUEL LIPMAN

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE

JAMES H. REMLEY, Director

FRANK TAYLOR, Accompanist

Selections from "Brigadoon" . . . . *Loewe*

THE ALMA MATER

Selection from "On a Clear Day You Can See Forever" *Lane*

On a Clear Day — On the S.S. Bernard Cohn — Hurry! It's Lovely Up Here — She Wasn't You — Melinda — Come Back to Me — When I'm Being Born Again — What Did I Have That I Don't Have?

*More, from "Mondo Cane" . . . *Ortolani and Oliviero*

Green Berets . . . . . *Sadler–Moore*

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At Tanglewood

First Weekend: Saturday at 8:00, Sunday at 2:30, Monday at 2:30
Remaining Weekends: Fridays at 9:00, Saturdays at 8:00, Sundays at 2:30

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto
(ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto
(SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4
(ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140
(ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2
(SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 4
MOZART — Symphony No. 31, K. 29
"Paris
MOZART — Piano Concerto in B-flat, K. 4
(FRAGER)
MOZART — Symphony in C majo
"Jupiter," K. 5

Weekend Prelude at 7:00

MOZART — Scatological Canon
(TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 44
(FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 20
MOZART — Piano Concerto in C majo
(FRANK) K. 50
MOZART — "Posthern" Serenade, K. 32

• •

Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 33
MOZART — Piano Concerto in D majo
(FRAGER) K. 17
MOZART — Symphony No. 39, K. 54

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major
(GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from
"The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3
(Members of the
Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion
(CARRINGER, CURTIN, HAEFLIGER,
PAUL, TREIGLE, WOLFF,
TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1
in F major
BACH — Cantata 55, "Ich armer Mensch"
(HAEFLIGER)
BACH — Magnificat
(CURTIN, HAEFLIGER, TREIGLE,
WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overtur
SCHUBERT — Symphony No.
MENDELSSOHN — Violin Concert
(SILVERSTEIN)
STRAVINSKY — "Firebird" Suit

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op.
RACHMANINOFF and MENDELSSOHN
Part Song
(TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

WAGNER — Excerpts from Act III
"Die Meistersinger"
SCHUMANN — Symphony No.
RACHMANINOFF — Piano Concerto No.
(CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No.
CHOPIN — Piano Concerto in F minor
(KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

METANA — Overture to "The Bartered Bride"
EBUSSY — Three Nocturnes
CHUMANN — Cello Concerto
(ESKIN)
LGAR — "Enigma" Variations

Weekend Prelude at 7:00

CHUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46
(FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
CHUMANN — Lieder
(BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

VEBER — Overture, "Der Freischütz"
CHUMANN — Konzertstück in G major
(KALLIR)
CHUMANN — Fantasy in C major
(SILVERSTEIN)
VORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

OSSINI — Overture, "La Gazza Ladra"
CHUMANN — Piano Concerto
(FRANK)
MUSSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto
(PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano
(CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608
(FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute"
(BERBERIAN, CABALLE, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4
(JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

IBELIUS — Symphony No. 1
CHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

TCHAIKOVSKY — Trio for Piano, Violin and Cello
(HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

HINDEMITH — Mathis der Maler
TCHAIKOVSKY — Rococo Variations
TCHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

PROKOFIEV — Symphony No. 3
TCHAIKOVSKY — An Aria
TCHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2
(DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions
(BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1
(BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9
(MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

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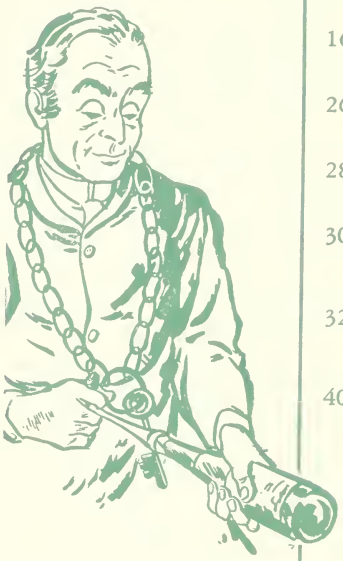

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Full, rich, moderately sweet red wine

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A fresh, fragrant white wine, pleasantly dry

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A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, MAY 14, *at* 8:30 *o'clock*

Sixteenth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

*Overture to "Oberon" — *Weber*

Ave Maria — *Bach–Gounod*

Solo Violin: ALFRED KRIPS

Selection from "Madama Butterfly" — *Puccini*

Piano Concerto No. 4, Op. 53 (For the Left Hand) — *Prokofiev*

I. Vivace
II. Andante
III. Moderato
IV. Vivace

Soloist: SAMUEL LIPMAN

*España, Rhapsody — *Chabrier*

---

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Theme from "A Summer Place" — *Steiner*

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BEER AND ALE LIST ON PAGE 17

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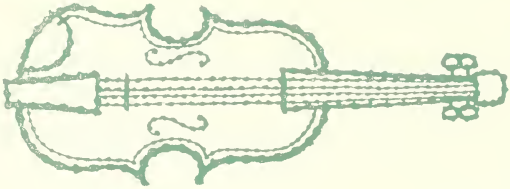

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Petits Fours 75

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Wine Punch — See Wine List

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Hot Darjeeling Blend Tea, Pot . .30
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Wine List on page 13 *Beer and Ale on page 17*

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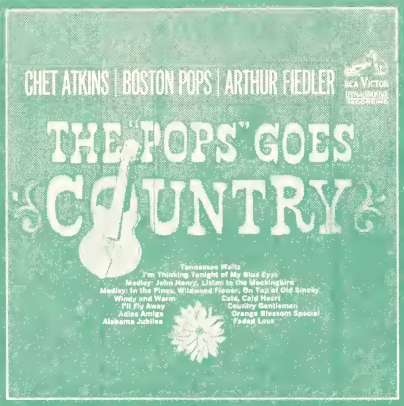

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MORE, FROM "MONDO CANE" (A DOG'S WORLD) – RIZ ORTOLANI and NINO OLIVIERO

Much controversy was aroused by the film's chronicle of the cruelties on dumb animals and humans. But opinion is not so divided about the appeal of this tune.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

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LA BOHEME:
Licia Albanese
Laurel Hurley
Barry Morell
Conductor
George Schick

JULY 13
WEDNESDAY
1:30 P.M.
*Workshops**
8:30 P.M.
CARMEN:
Regina Resnik
Mary Ellen Pracht
James McCracken
Robert Merrill
Conductor
Robert La Marchina

JULY 14
THURSDAY
1:30 P.M.
*Workshops**
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FRIDAY
1:30 P.M.
*Workshops**
8:30 P.M.
LUCIA DI LAMMERMOOR:
Roberta Peters,
Jan Peerce
Sherrill Milnes,
Raymond Michalski
Conductor
Silvio Varviso

JULY 16
SATURDAY
1:30 P.M.
*Workshops**
8:30 P.M.
AIDA:
Lucine Amara
Rosalind Elias
James McCracken
Robert Merrill
John Macurdy
Conductor
Silvio Varviso

JULY 17
SUNDAY
Rain Date

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In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

An important contributor to the immediate and continuing popularity of this arrangement was the celebrated coloratura, Adelina Patti. In retirement in the Welsh castle of her second husband, Ernest Nicolini, she often sang it, in a still lovely voice, to groups of distinguished guests assembled in her private theater. She knew it under the title of "Meditation."

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

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MONDAY EVENING, May 16, *at* 8:30 *o'clock*

Seventeenth Program

*Pomp and Circumstance, March No. 1 in D major — *Elgar*

Overture to "The Barber of Seville" — *Rossini*

Duet, from "La Forza del Destino" — *Verdi*
Più tranquilla l'alma sento
Soloists: ELLALOU and STEPHEN DIMMOCK

*Bolero — *Ravel*

Piano Concerto in D minor, K. 466 — *Mozart*
I. Allegro
II. Romanza
III. Rondo: Allegro assai
Soloist: SUSAN GROSS

Selection from "Camelot" — *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

I'm Gettin' Sentimental Over You — *Bassett*

*Pops Round-Up — *arr. Hayman*

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In such works as this, Mozart settled the form of the classical concerto. Despite some modifications by his successors, for the next hundred years they adhered closely to his example in the basic considerations of form.

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, MAY 17, *at* 8:30 *o'clock*
HARRY ELLIS DICKSON Conducting

Eighteenth Program

*Triumphal March from "Aïda" — *Verdi*
*Overture to "Der Freischütz" — *Weber*
Irish Tune from County Derry — *Grainger*
*El Salón México — *Copland*

*The Animals' Carnival (Grand Zoological Fantasia) — *Saint-Saëns*
Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale
Soloists: LEO LITWIN and SAMUEL LIPMAN

*Marche Slave — *Tchaikovsky*

COLBY JUNIOR COLLEGE CONCERT CHOIR — HENRY WING, Director
D. JEAN ROBERTS; TALLEY PROCTOR, Accompanists
What Do We Plant — *Copland*
Come in, from "Frostiana" — *Thompson*
A Girl's Garden — *Thompson*
ALMA MATER
This program is presented in honor of the 80th Birthday of H. LESLIE SAWYER, President Emeritus of Colby Junior College.

*Selection from "Carousel" — *Rodgers*
What's the Use of Wond'rin? — Waltz — If I Loved You — June Is Bustin' Out All Over
*La Virgen de la Macarena (The Brave Bulls) — *Monterde*
Solo Trumpet: ROGER VOISIN
*Mack the Knife, from "The Three Penny Opera" — *Weill*

Among those present: Colby Junior College; Mount Holyoke Club of Boston; Boston Business School; Harvard Trust Company Junior Advisory Board

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On tonight's program the following selections by the Endicott Junior College Chorale will replace Enesco's Roumanian Rhapsody No. 1:

THE ENDICOTT JUNIOR COLLEGE CHORALE

WALTER L. KEITH, JR., Director; DOLORES RODRIGUEZ, Accompanist

Cantata Domino	*Hassler*
Celestial Voices	*Alcock*
German Dances	*Schubert*
I Feel Pretty	*Bernstein*

WEDNESDAY EVENING, MAY 18, *at* 8:30 *o'clock*

Nineteenth Program

The Soldiers' Chorus, from "Faust" . . . *Gounod*

Prelude to Act I, from "La Traviata" . . . *Verdi*

Ah, fors' è lui, from "La Traviata" . . . *Verdi*

Soloist: EVELYN KAZANJIAN

Overture to "La Gazza Ladra" . . . *Rossini*

The Animals' Carnival (Grand Zoological Fantasia) . *Saint-Saëns*

Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

Roumanian Rhapsody, No. 1 . . . *Enesco*

---

*Selection from "My Fair Lady" . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

All the Things You Are . . . *Kern*

*Theme from "Lawrence of Arabia" . . . *Jarre*

Among those present: **Brimmer and May School; Endicott Junior College; Professional and Business Women's Lodge, Sons of Italy; Sanborn Seminary Band and Chorus; Weymouth High School Music Parents' Association**

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THURSDAY EVENING, MAY 19, *at* 8:30 *o'clock*

Twentieth Program

New Colonial March . . . . . *Hall*

*Overture to "The Merry Wives of Windsor" *Nicolai*

Vergnügungszug (Excursion Train) Polka, Op. 281 . . *J. Strauss, Jr.*

*Capriccio Espagnole . . . *Rimsky-Korsakoff*

Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias

---

Concerto (in one movement) for Organ, String Orchestra, and Timpani . . *Poulenc*

Soloist: FRANK TAYLOR

THE SIMMONS COLLEGE GLEE CLUB

PROFESSOR BURTON A. CLEAVES, Director

FRANK TAYLOR, Accompanist

The Simmons College Hymn . . . . . *Keller*

Emily Dickinson Set . . . . . *Kay*

The Emily Dickinson Set was commissioned for the Simmons College Glee Club in 1964 by Professor Burton A. Cleaves.

Selection from "On a Clear Day You Can See Forever" *Lane*

On a Clear Day — On the S.S. Bernard Cohn — Hurry! It's Lovely Up Here — She Wasn't You — Melinda — Come Back to Me — When I'm Being Born Again — What Did I Have That I Don't Have?

*Blue Tango . . . . . *Anderson*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

Among those present: **Alumnae of Simmons College; Vassar Alumnae Club of Boston**

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LA FORZA DEL DESTINO (THE FORCE OF DESTINY) — VERDI (1813–1901)

In this operatic tragedy, the father of Leonora, the heroine, is accidentally shot to death by her lover, Don Alvaro, who in the last act mortally wounds her brother in a sword duel which Alvaro had tried to avoid. When Leonora answers an appeal for help and tries to comfort her brother, the always hotheaded youth, who condemns her for their father's death and her love for Alvaro, plunges a dagger into her heart. Don Alvaro jumps from a cliff to his death.

PIU TRANQUILLA L'ALMA SENTO

In this Act II duet, the roles of Leonore and her confessor are sung by ELLALOU DIMMOCK and her husband, STEPHEN. Both, members of the quartet of the Union Church in Waban, have filled many professional engagements, as soloists or duo. At Wheaton College she is Associate Professor in Performance. He takes singing as an avocation. He is a computer services officer of the New England Merchants National Bank of Boston, and treasurer of the Boston Chapter of the American Institute of Banking, of which he has served as president.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

AH, FORS' È LUI, from "LA TRAVIATA" — VERDI (1813–1901)

Violetta (the operatic version of Camille), woman of many lovers, meditates that perhaps Alfred is the man of her dreams.

EVELYN KAZANJIAN, soprano soloist at St. Stephen's Armenian Church in Watertown, was winner in the 1966 Metropolitan Opera regional auditions.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

CONCERTO FOR ORGAN, STRING ORCHESTRA, AND TIMPANI — POULENC

One of his later works, this shows Poulenc artfully combining his own individuality as a modern, and his respect for an old-time composer for organ named Johann Sebastian Bach.

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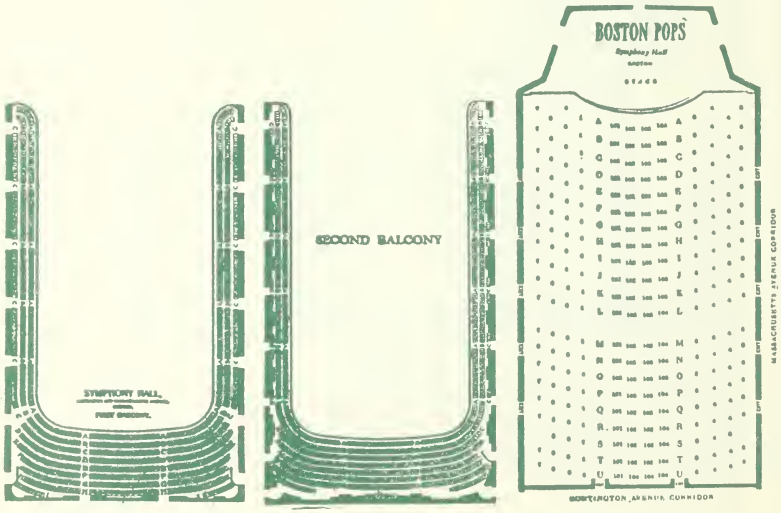

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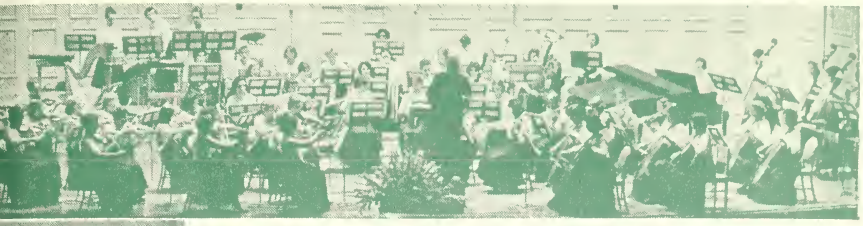

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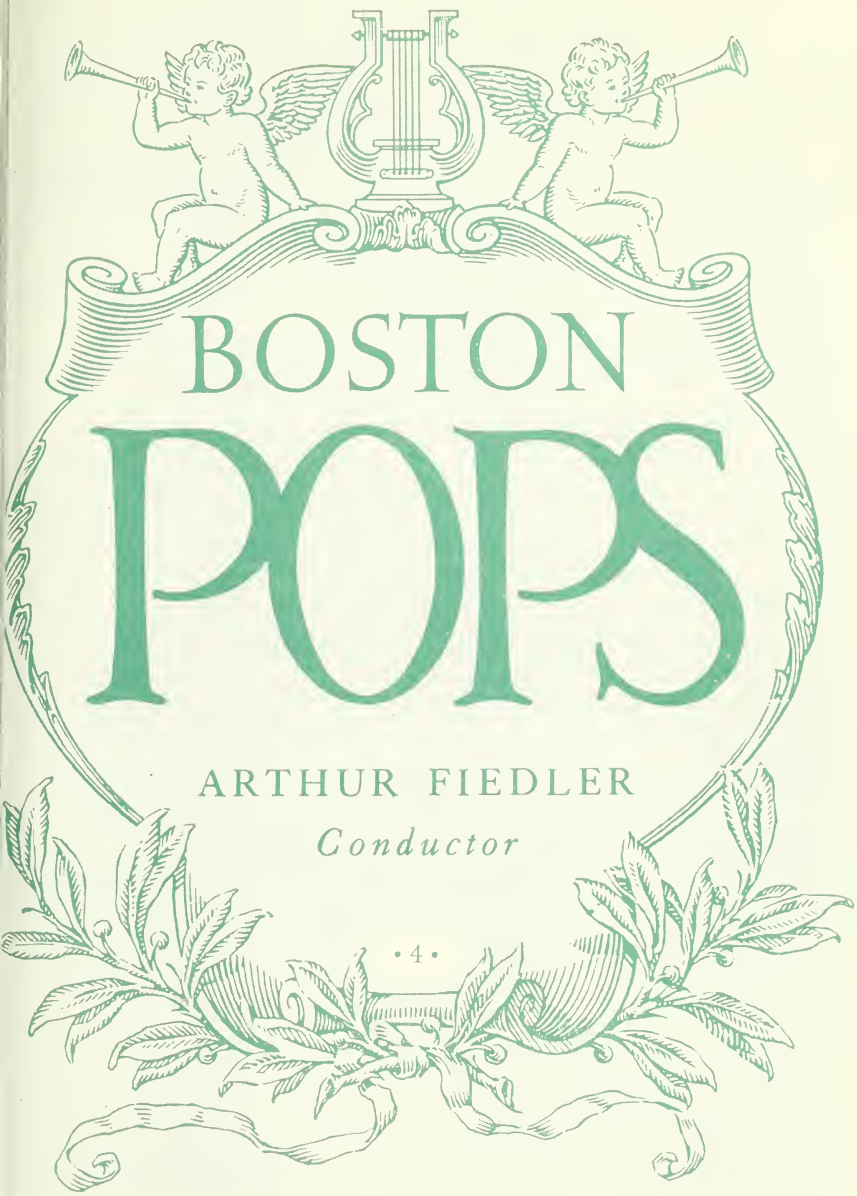
Henry B Cabot



EIGHTY-FIRST SEASON

1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Program Notes

By Laning Humphrey

OVERTURE TO "THE MERRY WIVES OF WINDSOR" – NICOLAI (1810–1849)

Shakespeare's comedy is followed quite closely in the opera. T overture reflects the gayety with which the wives, Mrs. Ford, and M Page, take revenge on the fat and flirtatious Sir John Falstaff f sending them identical love letters. Also heard is a touch of t romancing of Fenton and Mrs. Page's daughter, Ann, and the frol some measures to which pretended elves flit around and tweek a thump Sir John in the moonlit forest.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias

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Concerto (in one movement) for Organ, String Orchestra, and Timpani . . *Poulenc*

Soloist: FRANK TAYLOR

THE SIMMONS COLLEGE GLEE CLUB

PROFESSOR BURTON A. CLEAVES, Director

FRANK TAYLOR, Accompanist

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*Blue Tango . . . . . *Anderson*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

Among those present: Alumnae of Simmons College; Vassar Alumnae Club of Boston

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Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

CONCERTO FOR ORGAN, STRING ORCHESTRA, AND TIMPANI – POULENC

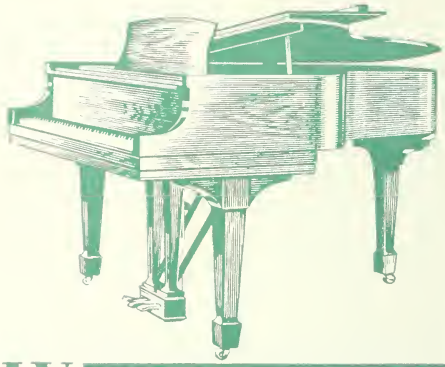
One of his later works, this shows Poulenc artfully combining his own individuality as a modern, and his respect for an old-time composer for organ named Johann Sebastian Bach.

The single movement naturally divides into four sections. A motto of four notes is used basically throughout.

FRANK TAYLOR is organist and choirmaster of St. Peter's Episcopal Church in Weston.

FRANCIS POULENC (1899–1963)

A member of the French "Six," he displayed in songs, orchestral works, opera and ballet, an individual style in which he expressed himself – both in whimsical and in serious mood – with deceptive simplicity. It was really a masterful clarity, contrasting with a trend among some of his contemporaries, toward heavy and complex scoring.



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Twenty-first Program

Polonaise Militaire . . . . . *Chopin–Glazunov*

Suite from "The Royal Fireworks" . . . *Handel–Harty*

I. Overture
II. Alla Siciliano
III. Bourée
IV. Menuetto

*Wine, Woman and Song, Waltzes, Op. 333 . *J. Strauss, Jr.*

*Little Fugue in G minor . . . . . *Bach*

Concerto in A minor, for Violoncello and Orchestra, Op. 129 . . . . . *Schumann*

Nicht zu schnell — Langsam — Sehr lebhaft

Soloist: DANIEL DOMB

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Sweet and Lovely . . . . . *Tobias*

*76 Trombones, from "The Music Man" . . . . *Willson*

Among those present: **Beaver Country Day School; Roxbury Latin School; P.R.A.A. of the Prudential Insurance Company; Porter Congregational Church Couples' Club, Brockton; St. Thomas More Women's Guild, Somerset; Lafayette Lodge F&AM, Cumberland, R. I.**

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FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto (ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto (SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4 (ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140 (ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2 (SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 4
MOZART — Symphony No. 31, K. 29 "Pari
MOZART — Piano Concerto in B-flat, K. 4 (FRAGER)
MOZART — Symphony in C majo "Jupiter," K. 5

Weekend Prelude at 7:00

MOZART — Scatological Canon (TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 44 (FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 20
MOZART — Piano Concerto in C majo (FRANK) K. 50
MOZART — "Posthorn" Serenade, K. 32

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Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 33
MOZART — Piano Concerto in D majo (FRAGER) K. 17
MOZART — Symphony No. 39, K. 54

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major (GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from "The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3 (Members of the Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion (CARRINGER, CURTIN, HAEFLIGER, PAUL, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1 in F major
BACH — Cantata 55, "Ich armer Mensch" (HAEFLIGER)
BACH — Magnificat (CURTIN, HAEFLIGER, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overtur
SCHUBERT — Symphony No. 5
MENDELSSOHN — Violin Concert (SILVERSTEIN)
STRAVINSKY — "Firebird" Suit

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op. 8
RACHMANINOFF and MENDELSSOHN — Part Song (TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

WAGNER — Excerpts from Act III, "Die Meistersinger"
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3 (CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor (KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

ETANA — Overture to "The Bartered Bride"
BUSSY — Three Nocturnes
HUMANN — Cello Concerto (ESKIN)
GAR — "Enigma" Variations

Weekend Prelude at 7:00

HUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46 (FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
HUMANN — Lieder (BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

BER — Overture, "Der Freischütz"
HUMANN — Konzertstück in G major (KALLIR)
HUMANN — Fantasy in C major (SILVERSTEIN)
VORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

OSSINI — Overture, "La Gazza Ladra"
HUMANN — Piano Concerto (FRANK)
USSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto (PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano (CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608 (FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute" (BERBERIAN, CABALLE, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4 (JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

IBELIUS — Symphony No. 1
CHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

CHAIKOVSKY — Trio for Piano, Violin and Cello (HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

INDEMITH — Mathis der Maler
CHAIKOVSKY — Rococo Variations
CHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

ROKOFIEV — Symphony No. 3
CHAIKOVSKY — An Aria
CHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2 (DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions (BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1 (BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9 (MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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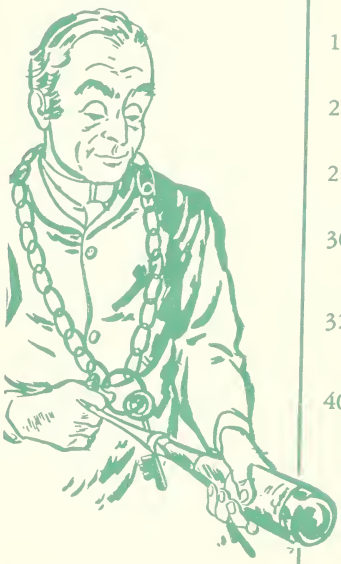

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POPS No. SEE WINE LIST ON PAGE 13

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26. ***Pastene Burgundy***
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28. ***Pastene Chianti***
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50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, MAY 21, *at* 8:30 *o'clock*

Twenty-second Program

*Rakóczy March . . . . . *Berlioz*

*Overture to "Orpheus in Hades" . . . . *Offenbach*

*Clair de Lune . . . . . *Debussy*

*Tales from the Vienna Woods, Waltzes, Op. 325 *J. Strauss, Jr*

---

*Little Fugue in G minor . . . . . *Bach*

Concerto in A minor, for Violoncello and Orchestra, Op. 129 . . . . . *Schumann*

Nicht zu schnell — Langsam — Sehr lebhaft

Soloist: DANIEL DOMB

---

*Selection from "Fiddler on the Roof" . . . . *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

*La Virgen de la Macarena (The Brave Bulls) . . *Monterde*

Solo Trumpet: ROGER VOISIN

*Colonel Bogey March . . . . . *Alford*

Among those present: Massachusetts Kidney Foundation, Women's Committee; Women's Fellowship of Mathewson Street Church, Providence, R.I.

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eat Western Sparkling Red Burgundy	7.50	4.50
ncia Lacrima Christi	8.50	
ckerman Dry Royal Brut	8.00	
eLuze Sparkling Rosé (Pink) Burgundy	8.50	
ollinger Brut	12.00	6.75
ncer's Rosé (Pink Portuguese)	7.50	4.50
licquot Yellow Label Brut	12.00	
hateau Gay Champagne	6.50	3.75
hateau Gay Sparkling Burgundy	6.50	3.75
hateau Gay Pink Champagne	6.50	3.75
ichel Sparkling Liebfraumilch	8.50	

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eLuze, Bordeaux Special Reserve	3.50	
astene Sauterne	3.25	2.25
eLuze, Sauternes	4.50	
astene Chablis	3.25	2.25
astene Rhine Wine	3.25	2.25
Sichel Liebfraumilch	5.25	3.25
Sichel Zeltinger Riesling	5.50	3.50
Bolla Soave	4.25	2.50
Gancia Orvieto	3.50	2.50
Brolio Bianco	4.25	2.50
Latour, Pouilly Fuisse	4.75	3.00
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28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
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34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
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53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
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61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

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BEER AND ALE LIST ON PAGE 17

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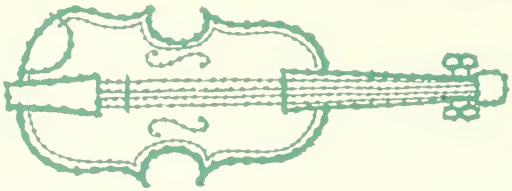

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Wine Punch — See Wine List

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Hot Coffee, Individual Pot 30
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Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 30

Wine List on page 13

Beer and Ale on page 17

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Orchestrated by Rimsky-Korsakov's romantic-spirited pupil from one of the thirteen piano solos in which Chopin converted the stately old Polish dance into a medium for ardent patriotic outpourings.

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") – WILLSON (b. Iowa, 1902)

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829–92), the great Creatore (1871–1952), and John Philip Sousa (1854–1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

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CONCERTO IN A MINOR FOR CELLO – SCHUMANN (1810–1856)

Over and above other qualities in this Concerto, beloved of both players and audiences, is the individual stamp of Robert Schumann: that of a foremost romantic composer of the song, and of the romantic and original piano composition.

DANIEL DOMB, cellist, making his debut at the Pops at the age of twenty-one, has had an eventful career. Born in Israel on September 3, 1944, he first studied violin there with his mother at the age of eight, and four years later won a violin contest in Israel.

Soon he was studying there with the French cellist, Paul Torttlier (once a member of the Boston Symphony Orchestra), and continued with him in Paris. In 1958 he became a scholarship student at the Juilliard School in New York. A year later he won the National Merriweather Post Contest in Washington, D. C., and was soloist with the National Symphony there, under Howard Mitchell's conductorship.

Leonard Bernstein in 1960 engaged him as soloist with the New York Philharmonic Symphony, in a concert televised from coast to coast. Since then he has won a number of competitions. In 1964 he toured Europe, appearing in recitals and as soloist with orchestras. He was soloist the following summer with the Chicago Symphony, under the conductorship of Seiji Ozawa.

RAKÓCZY MARCH – HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

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Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

ORPHEUS IN HADES – OFFENBACH (1819–1880).

The plot is a topsy-turvy version of the beautiful myth recounting the devoted love of Orpheus and his wife Eurydice. Such devotion seems to have struck the librettist as something occurring only in myths.

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

ROGER VOISIN joined the Boston Symphony Orchestra's trumpet section in 1935 at the phenomenal age of seventeen. He sat beside his father, Réné, who also was one of his teachers. After World War II service at the Naval Training Academy at Newport, R. I., he became principal trumpet, following the retirement of Georges Mager. The Boston Brass Ensemble, founded by Roger Voisin, has played in Scotland.

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LM-1879 FAMILY ALL TOGETHER
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MONDAY EVENING, MAY 23, *at* 8:30 *o'clock*

Twenty-third Program

*High School Cadets March — *Sousa*

Overture, "Roman Carnival" — *Berlioz*

Believe Me If All Those Endearing Young Charms — *Traditional*

*Ballet Music, from "Faust" — *Gounod*

Dance of the Nubian Slaves — Mirror Dance — Dance of Phryne

Two Movements from Violin Concerto in G minor — *Bruch*

II. Adagio
III. Allegro energico

Soloist: CRAIG YORKE, JR.

*Capriccio Italien — *Tchaikovsky*

Selection from "Mary Poppins" — *Sherman and Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

The Song Is You — *Kern*

Harvard Fantasy — *Anderson*

Among those present: Boston Latin School; Boston Skidmore College Alumnae; North Shore Babies' and Children's Hospital; Chelsea High School, Senior Class

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"ROMAN CARNIVAL" OVERTURE – BERLIOZ (1803–1869)

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

MAX BRUCH (1838–1920)

Born of a German Protestant family, he is perhaps best known in America today for his arrangement of a Hebrew melody, titled "Kol Nidrei," and his First Violin Concerto, in G minor. However, he particularly distinguished himself as a composer of epic secular oratorios, such as "Arminius," which he conducted in Boston with the Cecilia Society, in 1883; "Odysseus," "Achilleus," and "Frithjof."

CRAIG HERBERT YORKE, JR. was concertmaster of the Greater Boston Youth Symphony Orchestra when it appeared in the School Festival Program of the Youth Concerts at Symphony Hall in April, 1966. From Boston Latin School, where he also has been concertmaster of the school orchestra, he is to enter Harvard in the fall of 1966 as a pre-medical major, at the age of seventeen. He has studied violin from the age of ten with Michel Sasson of the Boston Symphony Orchestra.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
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WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, MAY 24, *at* 8:30 *o'clock*

Twenty-fourth Program

Les Toréadors, from "Carmen" — *Bizet*

*Tales from the Vienna Woods, Waltzes, Op. 325 — *J. Strauss, Jr.*

Hungarian Dance, No. 1 — *Brahms*

*1812, Ouverture Solennelle — *Tchaikovsky*

Piano Concerto No. 2, in C minor, Op. 18 — *Rachmaninoff*

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: EUGENE INDJIC
Mr. INDJIC plays the Steinway Piano

---

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*The Typewriter — *Anderson*

Green Berets — *Sadler–Moore*

Among those present: Alumnae of Newton–Wellesley Hospital School of Nursing; Engineering Societies of New England; Cardinal Cushing College

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HOME FOR ITALIAN CHILDREN'S NIGHT

HARRY ELLIS DICKSON Conducting

Twenty-fifth Program

*La Sorella, March . . . . . *Borel–Clerc*

*Overture to "William Tell" . . . *Rossini*

Serenade . . . . . *Toselli*

Selection from "Madama Butterfly" . . . . *Puccini*

Piano Concerto No. 2, in C minor, Op. 18 *Rachmaninoff*

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: EUGENE INDJIC

Mr. INDJIC plays the Steinway Piano

Selection from "The Sound of Music" . . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Hello, Dolly! . . . . . *Herman*

Finale, from "The Dance of the Hours" . . . *Ponchielli*

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SECOND CONCERTO – RACHMANINOFF (1873–1943)

This work marked a triumph over self. After a London fiasco, Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece – dedicated to the doctor.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

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THURSDAY EVENING, MAY 26, *at* 8:30 *o'clock*

NEW ENGLAND LIFE NIGHT

Twenty-sixth Program

*Pomp and Circumstance, March No. 1 in D major — *Elgar*

Overture to "The Gypsy Baron" — *J. Strauss, Jr.*

*Theme from "Exodus" — *Gold*

*Bolero — *Ravel*

Piano Concerto No. 2, in C minor, Op. 18 — *Rachmaninoff*

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II. Adagio sostenuto
III. Allegro scherzando

Soloist: EUGENE INDJIC

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The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*More, from "Mondo Cane" — *Ortolani and Oliviero*

*The Stars and Stripes Forever — *Sousa*

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"THE GYPSY BARON" – JOHANN STRAUSS, JR. (1825-99)

This is the plot:

Sandov, the hero, is in love with Arsena, daughter of a titled Hu garian. She tells him to discontinue his attentions until he can retur as a baron. In a huff, he joins a band of gypsies, who make him Waywolde, or gypsy baron. He falls in love with Saffi, a girl of th band, and marries her. After finding a hidden treasure, he is arreste for keeping it. But he clears himself by giving it to the governmen and joining the army with his whole band. The climax of the operett is the welcome of the Gypsy Baron to Vienna after a military victor He is made a real baron – and is given further occasion to rejoice whe he finds that his supposed gypsy bride is really the daughter of a pasha

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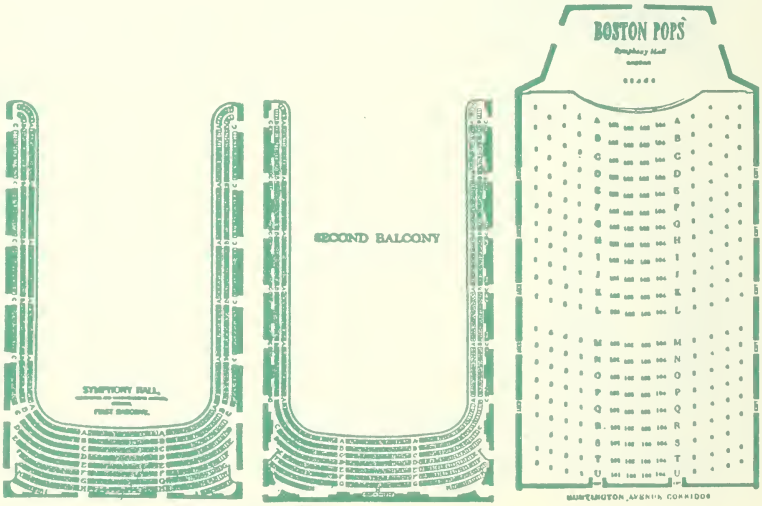

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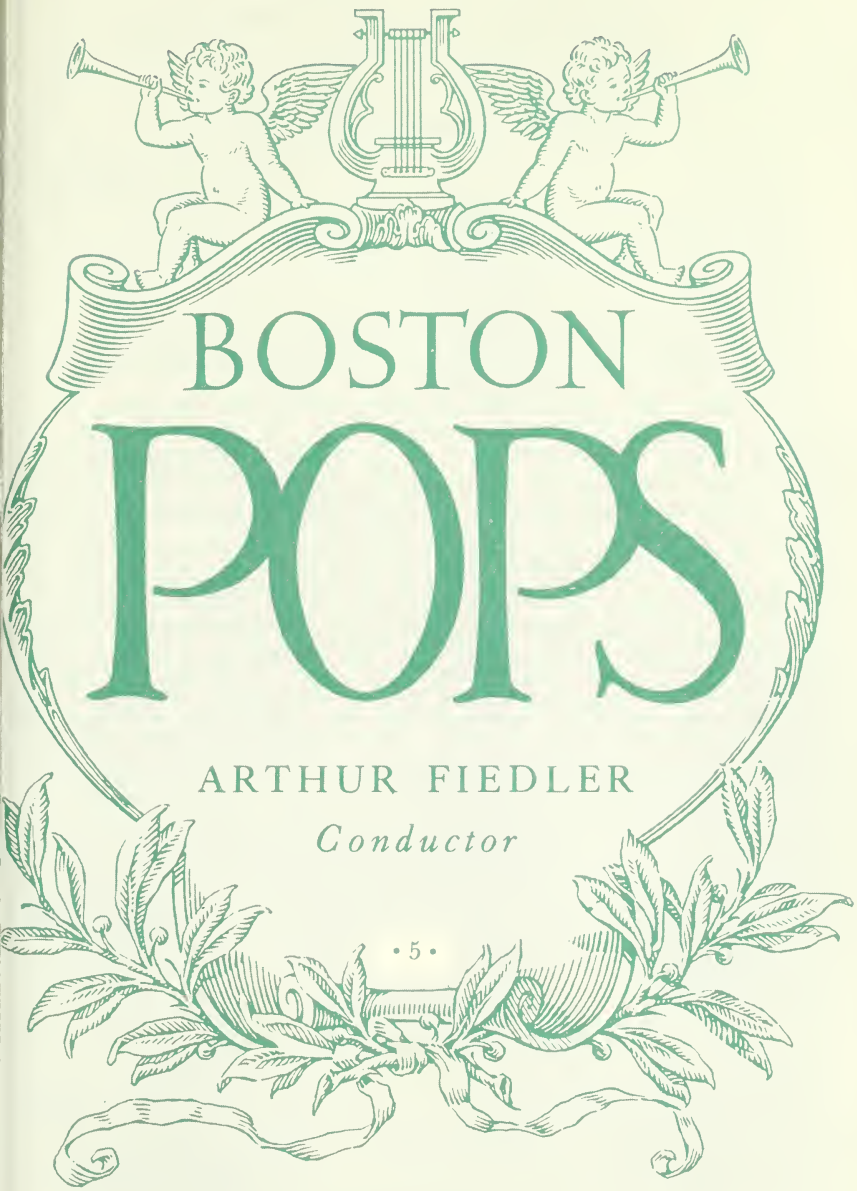

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1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

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"THE GYPSY BARON" – JOHANN STRAUSS, JR. (1825-99)

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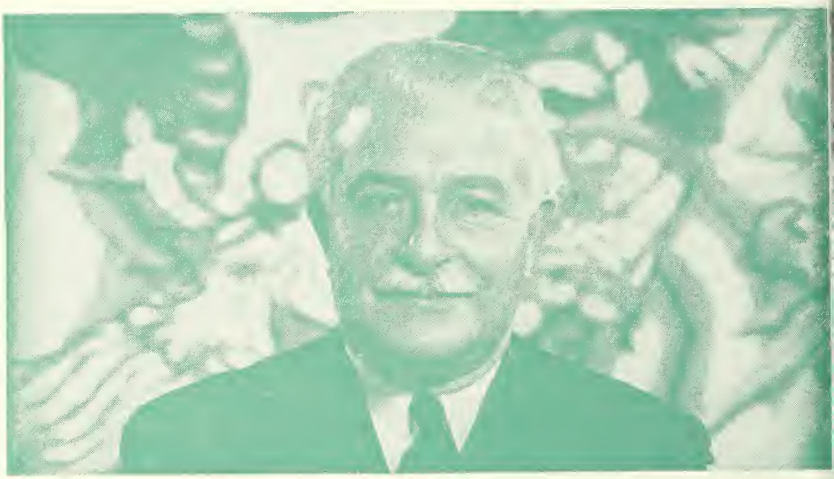

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*Bolero . . . . . *Ravel*

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*The Stars and Stripes Forever . . . . . *Sousa*

Among those present: Mayflower Chapter No. 683, B'nai B'rith

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POMP AND CIRCUMSTANCE – ELGAR (1857–1934).

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

> "Farewell the neighing steed and the shrill trump
> The spirit-stirring drum, the ear-piercing fife,
> The royal banner, and all quality,
> Pride, pomp and circumstance of glorious war!"

SECOND CONCERTO – RACHMANINOFF (1873–1943)

This work marked a triumph over self. After a London fiasco, Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece – dedicated to the doctor.

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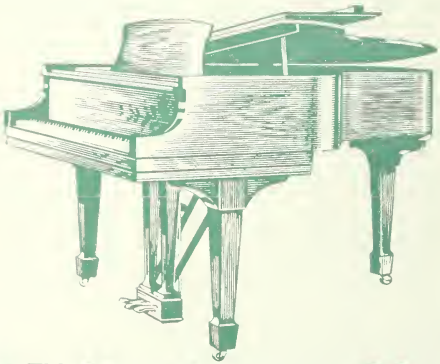

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HARRY ELLIS DICKSON Conducting

Twenty-seventh Program

Coronation March, from "The Prophet" — *Meyerbeer*

Suite from "The Water Music" — *Handel–Harty*
Allegro — Air — Allegro deciso

Study for Orchestra — *Wagenknecht*
Allegro — Andante — Allegro

*Overture to "William Tell" — *Rossini*

---

*Three Movements, from "Masquerade" — *Khachaturian*
Waltz — Nocturne — Galop

Academic Festival Overture — *Brahms*

LEO COLLINS Conducting

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In the Green } from "Spring Cantata" — *Persichetti*
In Just Spring }
Deep River . . . . . — *arr. Collins*
Tonight, from "West Side Story" . . . — *Bernstein*

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*Selection from "Carousel" — *Rodgers*
What's the Use of Wond'rin'? — Waltz — If I Loved You — June Is Bustin' Out All Over

*Moon River — *Mancini*

Green Berets — *Sadler–Moore*

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FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto (ASHKENASI)

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Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto (SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4 (ELGAR)

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Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140 (ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2 (SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 4
MOZART — Symphony No. 31, K. 29 "Pari
MOZART — Piano Concerto in B-flat, K. 4 (FRAGER)
MOZART — Symphony in C majo "Jupiter," K. 5

Weekend Prelude at 7:00

MOZART — Scatological Canon (TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 44 (FRANK and KALLIR)

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Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 20
MOZART — Piano Concerto in C major (FRANK) K. 50
MOZART — "Posthorn" Serenade, K. 32

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Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 33
MOZART — Piano Concerto in D major (FRAGER) K. 17
MOZART — Symphony No. 39, K. 54

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major (GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from "The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3 (Members of the Boston Symphony Orchestra)

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Saturday, July 16 • Leinsdorf

BACH — St. John Passion (CARRINGER, CURTIN, HAEFLIGER, PAUL, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1 in F major
BACH — Cantata 55, "Ich armer Mensch" (HAEFLIGER)
BACH — Magnificat (CURTIN, HAEFLIGER, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overture
SCHUBERT — Symphony No. 5
MENDELSSOHN — Violin Concerto (SILVERSTEIN)
STRAVINSKY — "Firebird" Suite

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op. 8
RACHMANINOFF and MENDELSSOHN — Part Songs (TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

WAGNER — Excerpts from Act III, "Die Meistersinger"
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3 (CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor (KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

ETANA — Overture to "The Bartered Bride"
BUSSY — Three Nocturnes
HUMANN — Cello Concerto
(ESKIN)
GAR — "Enigma" Variations

Weekend Prelude at 7:00

HUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46
(FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
HUMANN — Lieder
(BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

EBER — Overture, "Der Freischütz"
HUMANN — Konzertstück in G major
(KALLIR)
HUMANN — Fantasy in C major
(SILVERSTEIN)
VORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

OSSINI — Overture, "La Gazza Ladra"
HUMANN — Piano Concerto
(FRANK)
IUSSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto
(PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano
(CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608
(FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute"
(BERBERIAN, CABALLE, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4
(JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

IBELIUS — Symphony No. 1
CHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

CHAIKOVSKY — Trio for Piano, Violin and Cello
(HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

HINDEMITH — Mathis der Maler
TCHAIKOVSKY — Rococo Variations
TCHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

PROKOFIEV — Symphony No. 3
TCHAIKOVSKY — An Aria
TCHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2
(DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions
(BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1
(BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9
(MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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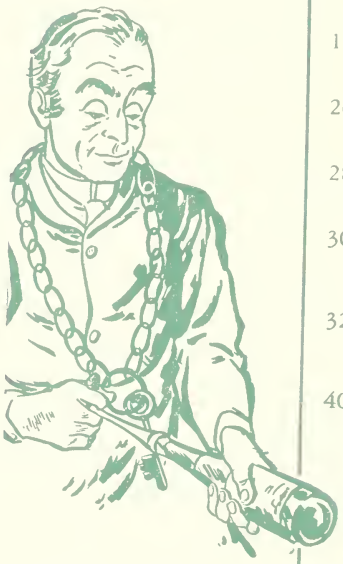

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, MAY 28, *at* 8:30 *o'clock*

Twenty-eighth Program

Blue Towers, Loyalty March . . . . . *Fine*

*Overture to "Candide" . . . . . *Bernstein*

Nocturne, from "A Midsummer Night's Dream" *Mendelssohn*

*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

Flute Concerto in G major, K. 313 . . *Mozart*

I. Allegro maestoso
II. Adagio non troppo
III. Rondo: Tempo di menuetto

Soloist: NORMAN DEE

Selection from "On a Clear Day You Can See Forever" *Lane*

On a Clear Day — On the S.S. Bernard Cohn — Hurry! It's Lovely Up Here — She Wasn't You — Melinda — Come Back to Me — When I'm Being Born Again — What Did I Have That I Don't Have?

*Chim Chim Cheree, from "Mary Poppins" . . . . *Sherman & Sherman*

*Great Race March . . . . . *Mancini*

Among those present: Brandeis University Alumni, Greater Boston Chapter; Cinema Lodge, B'nai B'rith; Concord (N. H.) High School; Gardiner (Me.) Area School Band Boosters; South Portland (Me.) High Band and Glee Club

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S. S. Pierce Sparkling Red Burgundy	7.50	4.50
Pastene Sparkling Burgundy	6.75	3.75
Great Western Extra Dry	7.50	4.50
Gancia Asti Spumante	8.00	
Great Western Sparkling Red Burgundy	7.50	4.50
*Gancia Lacrima Christi	8.50	
*Ackerman Dry Royal Brut	8.00	
*DeLuze Sparkling Rosé (Pink) Burgundy	8.50	
*Bollinger Brut	12.00	6.75
*Lancer's Rosé (Pink Portuguese)	7.50	4.50
*Clicquot Yellow Label Brut	12.00	
Chateau Gay Champagne	6.50	3.75
Chateau Gay Sparkling Burgundy	6.50	3.75
Chateau Gay Pink Champagne	6.50	
*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

Pastene Riesling	3.25	
*DeLuze, Bordeaux Special Reserve	3.50	
Pastene Sauterne	3.25	2.25
*DeLuze, Sauternes	4.50	
Pastene Chablis	3.25	2.25
Pastene Rhine Wine	3.25	2.25
*Sichel Liebfraumilch	5.25	3.25
*Sichel Zeltinger Riesling	5.50	3.50
*Bolla Soave	4.25	2.50
*Gancia Orvieto	3.50	2.50
*Brolio Bianco	4.25	2.50
*Latour, Pouilly Fuisse	4.75	3.00
*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
*Ackerman, Vouvray	4.00	2.50
*Langenbach Liebfraumilch Guilden-Krone	4.75	3.00
*Langenbach Bernkasteler Meister-Krone	4.00	2.50
*Edelfraulein L. Moser Austria	4.00	

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Claret or Sauterne Punch	1.00	2.75
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26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Pinot Noir	3.25	
32	Pastene Gold	4.00	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
73	*Nectarosé	4.25	2.75

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45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

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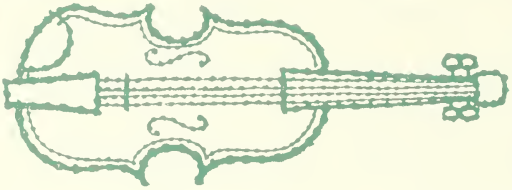

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Country Ham and Swiss Cheese with Crackers . . .95 for two 1.75
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SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 95
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut 75
Smoked Breast of Turkey . . . 1.45
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .75
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .35
Italian Cookies 35
Cheese Cake—Plain 50
Lady Fingers 35
Dobosch Torte (7 layers) 55
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 80
Butter Creams 1.00
Miniatures—¼ lb. 65
Chocolates—2½ oz. 30
Jelly Gems, Assorted 80

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . . .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass. 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. 25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Iced Coffee 30
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 30

Wine List on page 13

Beer and Ale on page 17

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Cooper's Sparkling Ale (Australia)	.75

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

CORONATION MARCH FROM "THE PROPHET" – MEYERBEER (1791–1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played – one of the best in all opera.

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STUDY FOR ORCHESTRA – WAGENKNECHT

WALTER WAGENKNECHT composed and orchestrated this piece unde the tutelage of Henry Lasker at Newton High School.

WATER MUSIC – HANDEL (1685–1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock call this Suite in his attractive biography. Its spirit is that of a serenade – musical originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with the Royal Barge laden with lords and ladies, and accompanied by fifty barge-drawn musicians playing the Suite.

ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.

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JULY 12
TUESDAY
1:30 P.M.
*Workshops**
8:30 P.M.
LA BOHEME:
Licia Albanese
Laurel Hurley
Barry Morell
Conductor
George Schick

JULY 13
WEDNESDAY
1:30 P.M.
*Workshops**
8:30 P.M.
CARMEN:
Regina Resnik
Mary Ellen Pracht
James McCracken
Robert Merrill
Conductor
Robert La Marchina

JULY 14
THURSDAY
1:30 P.M.
*Workshops**
Programs of
Special Interest
for Young People
8:30 P.M.
Special Program:
GREAT MOMENTS
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All Operas performed by the Soloists, Orchestra and Chorus of the Metropolitan Opera.

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Each afternoon of the Opera Festival, an exciting new concept will be developed for opera lovers through a series of workshops and recitals performed by members of the Metropolitan Opera Company. It is hoped that the informal atmosphere will allow both artists and audience to seek and to find a close relationship to one another, enhancing the appreciation for this form of musical expression. The workshops will include music by members of the Met and discussions of the various elements and roles of both the singer and orchestra in the performance of an opera.

Workshops scheduled include Discussion and Models of the new Metropolitan Opera House — The Development of New Artists for the Opera Company — A Daily Operalogue of the Evening's Opera — Wig and Make-up Demonstration — Ballet Movement — Biographies in Music — Percussion Demonstration — Role of the Comprimario — Planning the Season — Brass Ensemble — Backstage at the Met — The Art of the Conductor — Role of the Contributor — The Prompter — Bel Canto Cookbook — An Opera Quiz — Members of the Metropolitan Opera Studio — Recitals Featuring Young Artists of the Metropolitan.

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NEWPORT, RHODE ISLAND

JULY 15
FRIDAY
1:30 P.M.
*Workshops**
8:30 P.M.
LUCIA DI LAMMERMOOR:
Roberta Peters,
Jan Peerce
Sherrill Milnes,
Raymond Michalski
Conductor
Silvio Varviso

JULY 16
SATURDAY
1:30 P.M.
*Workshops**
8:30 P.M.
AIDA:
Lucine Amara
Rosalind Elias
James McCracken
Robert Merrill
John Macurdy
Conductor
Silvio Varviso

JULY 17
SUNDAY
Rain Date

Sponsored by
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Rhode Island

CIGARETTES

Camel	.45	Newport	.45
Chesterfield regular	.45	Pall Mall	.45
Kent king	.45	Parliament	.45
Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

IRVING FINE (1914–1962)

Born in Boston, the late Irving Fine in his twenties made rapid progress as a composer under the tutelage of Walter Piston at Harvard; and with Nadia Boulanger in Cambridge, and subsequently in France. He distinguished himself as a teacher at the Berkshire Music Center and Brandeis University. As a composer, he developed an individual style marked by flowing melody and strong rhythmic life.

OVERTURE TO "CANDIDE" – BERNSTEIN (born 1918)

After the première of this work, December 1, 1956, one critic declared the score to be "clear, lustrous, and often richly melodic."

INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM" – MENDELSSOHN (1809–1847)

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history. This was by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

THE NOCTURNE enchantingly conveys the mood of the lovers asleep in the forest after the mischievous Puck has caused them weary wanderings.

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LM-2596 *SAINT-SAËNS: CARNIVAL OF THE ANIMALS
BRITTEN: YOUNG PERSON'S GUIDE TO THE ORCHESTRA
LM-2677 *CONCERT IN THE PARK (Dynagroove)
LM-2093 CURTAIN GOING UP
LM-2857 *DUKE AT TANGLEWOOD, THE
LM-1879 FAMILY ALL TOGETHER
LM-2549 *FAMILY FUN WITH FAMILIAR MUSIC
LM-2744 *FAVORITE DANCES AND MARCHES
LM-2638 *FIDDLE-FADDLE; BLUE TANGO; SLEIGH RIDE; 10 OTHER LEROY ANDERSON FAVORITES
LM-2439 *FIEDLER'S ALL-TIME FAVORITES
LM-2817 *GOLD: ORIGINAL MUSIC FROM THE MOTION PICTURE "SHIP OF FOOLS" (Dynagroove)
LM-2789 *GROFÉ: GRAND CANYON SUITE
BERNSTEIN: OVERTURE TO "CANDIDE"
MASON: ODALISQUE
PRESS: PRELUDE AND FUGUE, IN JAZZ (Dynagroove)
LM-2125 *GRIEG: PEER GYNT, SUITES 1 AND 2
LYRIC SUITE (EILEEN FARRELL)
LM-2556 *HEARTS IN 3/4 TIME
LM-2885 *HOLIDAY FOR STRINGS
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LM-2661 *JALOUSIE AND OTHER FAVORITES IN THE LATIN FLAVOR (Dynagroove)
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LM-2547 *LIGHT CLASSICS
LM-2621 *PROKOFIEV: LOVE FOR THREE ORANGES
CHOPIN: LES SYLPHIDES
LM-2229 *MARCHES IN HI-FI
LM-2702 *MILHAUD: A FRENCHMAN IN NEW YORK
GERSHWIN: AN AMERICAN IN PARIS (Dynagroove)
LM-2782 *MORE MUSIC FROM MILLION DOLLAR MOVIES (Dynagroove)
LM-2380 *MUSIC FROM MILLION DOLLAR MOVIES
LM-2821 *NERO GOES "POPS"—AN ALL-GERSHWIN PROGRAM (PETER NERO) (Dynagroove)
LM-2267 *OFFENBACH: GAÎTÉ PARISIENNE
KHACHATURIAN: GAYNE SUITE
LM-2745 *MUSIC AMERICA LOVES BEST
LM-2442 *MUSIC OF FRANZ LISZT
LM-2773 *SHERMAN: PETER AND THE COMMISSAR (ALLAN SHERMAN) (Dynagroove)
LM-2202 *POPS CAVIAR
LM-2729 *"POPS" GOES THE TRUMPET (with AL HIRT) (Dynagroove)
LM-2595 *POPS ROUNDUP
LM-2746 *RHAPSODY
LM-2367 *GERSHWIN: RHAPSODY IN BLUE; AMERICAN IN PARIS
LM-2747 *SLAUGHTER ON 10TH AVENUE AND OTHER HITS FROM BIG SHOWS
LM-2130 *STRAUSS: EXCERPTS FROM "DIE FLEDERMAUS" AND "GYPSY BARON"
LM-2688 *TCHAIKOVSKY: SWAN LAKE (Dynagroove)
LM-2798 *TENDERLY (Dynagroove)
LM-2548 *VIENNESE NIGHT
LM-2028 *WALTZES BY THE STRAUSS FAMILY

* Available in stereophonic recordings. Many Pops recordings are also available on stereo tapes.

MONDAY EVENING, MAY 30, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-ninth Program

*The Stars and Stripes Forever — *Sousa*

*Overture to "Poet and Peasant" — *Suppé*

*Battle Hymn of the Republic — *Steffe–Gould*

*By the Beautiful Blue Danube, Waltzes, Op. 314 — *J. Strauss, Jr.*

First Movement from Violin Concerto in D major, Op. 35 — *Tchaikovsky*

Allegro moderato

Soloist: JULIUS SCHULMAN

*1812, Ouverture Solennelle — *Tchaikovsky*

Selection from "Mary Poppins" — *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

You Are Too Beautiful — *Rodgers*

*American Patrol — *Meacham*

Among those present: Aquinas School of Milton; Aquinas School of Newton; Boston Bates Alumnae Club; Emmanuel College

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FLUTE CONCERTO IN G MAJOR, K. 313 – MOZART

In his twenty-first year, Mozart produced this score as partial solu tion of personal exigencies. Anxious to obtain recognition and incom in Paris, he was faced with the problem of raising money for the trip and meanwhile supporting himself and his mother for two month before he could start for France from a stay in Mannheim. He gladl accepted from a reputedly wealthy Dutch amateur flutist in Mannheim a commission to compose the G major and D major Concertos, K. 31 and K. 314, together with several quartets for the instrument. Afte providing the music Mozart was cheated on the agreed payment.

NORMAN DEE, a music major at Brandeis University, is also studyin with James Pappoutsakis, principal flutist of the Pops.

VIOLIN CONCERTO – TCHAIKOVSKY (1840–1893)

This work, for all its Tchaikovskian moodiness, shares with the First Piano Concerto the distinction of rising to great popularity afte efforts of carping critics to slap it down at the start of what was to become a long career.

JULIUS SCHULMAN. Before joining the Boston Symphony Orchestra in 1960, he was Concertmaster, first, of the New Orleans Philharmonic-Symphony; then, of the Little Orchestra of New York.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
WCRB-AM-FM, Boston
WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, MAY 31, *at* 8:30 *o'clock*

Thirtieth Program

*Boston Commandery March — *Carter*
*Overture to "Il Guarany" — *Gomes*
Vergnügungszug (Excursion Train) Polka, Op. 281 — *J. Strauss, Jr.*
*Wine, Woman and Song, Waltzes, Op. 333 — *J. Strauss, Jr.*

*Hungarian Fantasy for Piano and Orchestra — *Liszt*
Soloist: ARTHUR MACKENZIE, JR.

*Bolero — *Ravel*

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To Music — *Schubert–Wilson*
I Hear a Voice a Prayin' — *Bright*
And This Is My Beloved, from "Kismet" — *Wright & Forrest*
On a Clear Day, from "On a Clear Day You Can See Forever" — *Lane*
Finale, from "The Gondoliers" — *Gilbert & Sullivan*

Selection from "The Sound of Music" — *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

These Foolish Things Remind Me of You — *Strachey & Link*
*76 Trombones, from "The Music Man" — *Willson*

Among those present: Brookline Teachers' Club; Knights Templar; State College at Boston, Senior Class

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WEDNESDAY EVENING, JUNE 1, *at* 8:30 *o'clock*

Thirty-first Program

Wedding March, from "Midsummer Night's Dream" — *Mendelssohn*

Overture to "The Gypsy Baron" — *J. Strauss, Jr.*

Largo, from the "New World" Symphony — *Dvořák*

Prelude to "Die Meistersinger" — *Wagner*

Piano Concerto in F major, K. 459 — *Mozart*

I. Allegro
II. Allegretto
III. Allegro assai

Soloist: ALICE WILKINSON

---

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Deep in My Heart, Dear — *Romberg*

Green Berets — *Sadler–Moore*

Among those present: Massachusetts General Hospital; Lowell Technological Institute; Youth Conference, Lincoln Filene Center, Tufts University

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HUNGARIAN FANTASY FOR PIANO AND ORCHESTRA – LISZT (1811–1886)

The composer first wrote the *Fantasy* as a piano solo, then expanded it with sumptuous orchestration. He believed that this work and hi fifteen *Rhapsodies* were all based upon Hungarian folk-tunes; how ever, in our times, the scientific and exhaustive study of Hungarian folk music accomplished by Bartók and Kodaly has disclosed that Liszt was mistaken. The themes he used were actually popular tunes originating with obscure Gypsy composers, and circulated by Gypsy bands.

ARTHUR MACKENZIE. Young in years, he is a concert veteran – appearing often at the Pops, elsewhere in the United States and abroad.

The sassy one from Canada Dry.

THURSDAY EVENING, JUNE 2, *at* 8:30 *o'clock*

TUFTS NIGHT

Thirty-second Program

*Rakóczy March — *Berlioz*

*Overture to "Oberon" — *Weber*

Concerto for Viola — *Handel*

I. Allegro moderato
II. Andante ma non troppo
III. Allegro molto

Soloist: ROBERT KAROL

*Valse des Fleurs, from "The Nutcracker" — *Tchaikovsky*

PROFESSOR DANIEL C. ABBOTT Conducting

First Movement from Symphony No. 8, in B minor (Unfinished) — *Schubert*

Allegro moderato

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Dear Alma Mater . . . . . *Leo Rich Lewis '87*

THE BEELZEBUBS, JEFFREY P. FERRIS '66, Director

Brothers, Sing On . . . . . *Grieg*
Aj Lucka, Lucka . . . . . *Czechoslovak Folk Song*
Black Is the Color . . . . . *arr. Heist*
Ride the Chariot . . . . . *arr. Smith*
Toot-toot Tootsie . . . . . *arr. Wolff*

ARTHUR FIEDLER Conducting

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Days of Wine and Roses — *Mancini*

*Look Sharp — Be Sharp — *Merrick–Bennett*

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LARGO FROM "NEW WORLD" SYMPHONY – DVOŘÁK

THE erroneous notion that Dvořák used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words and made into a pseudo-spiritual, "Going Home." This deed was done by the late Boston composer, William Arms Fisher.

Now listed as No. 9, this is, according to many critics the best of Dvořák's nine symphonies. Its eminent Czech composer orchestrated it in 1893, in Spillville, Iowa (whither many of his countrymen had emigrated). He had sketched it in New York, where he was Director of the National Conservatory of Music from 1892 to 1895.

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PIANO CONCERTO IN F MAJOR, K. 459 — MOZART

"An entirely cheerful work" is the comment of John N. Burk, in his biography of the composer. He points out also that here the piano and the orchestra become equal partners, that "they are heard together most of the time." As a whole, the work is pervaded with a particular soaring grace.

ALICE WILKINSON has been soloist with the North Carolina and Duke University symphony orchestras, and has appeared in recital in Cambridge and Boston.

She has taught piano at Duke University, at the South End Music Centre here, and the All Newton Music School.

Her studies have been at the Juilliard School; at Aspen, Colorado; Kneisel Hall, Maine; and the Chigiana Music Academy in Siena, Italy. Among her piano teachers have been Katherine Bacon, Edward Stauerman, and Eugene Istomin.

CONCERTO FOR VIOLA (Attributed to) HANDEL (1685–1759)

Ostensibly this music was arranged by Henri Casadesus from a work of Handel. Casadesus prepared it for performance by the French Society of Ancient Instruments, of which he was founder and also performer on the viola d'amore. From evidence in the career of the French musical antiquarian, it seems reasonable to suspect that this Concerto is his own composition — in the style of Handel.

ROBERT KAROL, after war service, played violin in the Honolulu Symphony, studied viola with Carl Doktor, joined the B.S.O. in 1950. He then had completed a tour of the United States and Canada as principal viola of the Saidenberg Sinfonietta.

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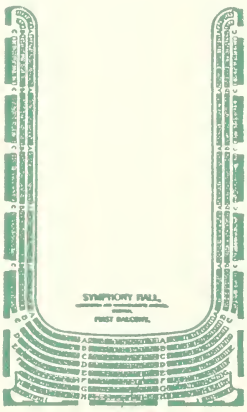

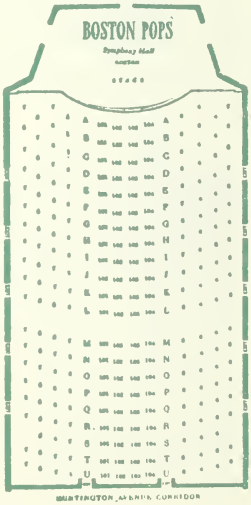

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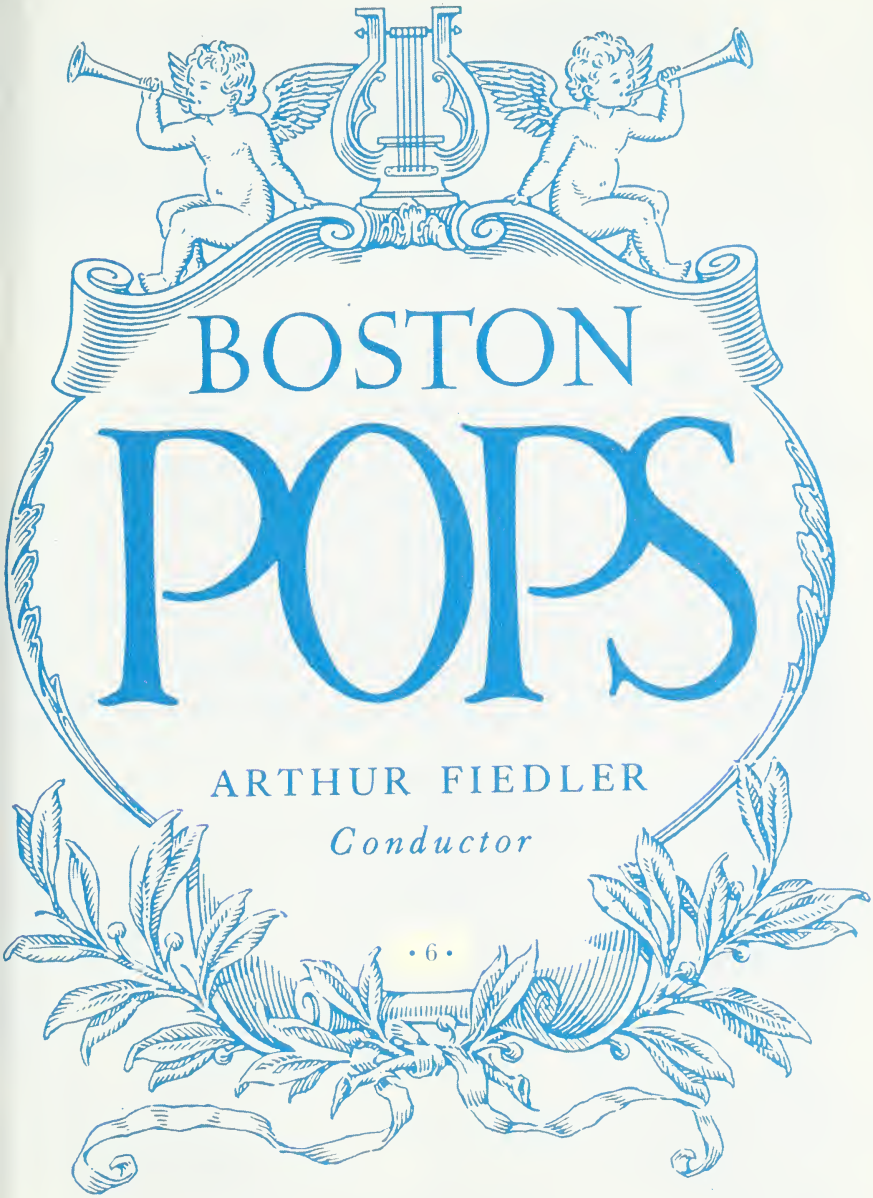

EIGHTY-FIRST SEASON

1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

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CONCERTO FOR VIOLA (Attributed to) HANDEL (1685–175

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Robert Karol, after war service, played violin in the Honolu Symphony, studied viola with Carl Doktor, joined the B.S.O. in 195 He then had completed a tour of the United States and Canada principal viola of the Saidenberg Sinfonietta.

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THURSDAY EVENING, JUNE 2, *at* 8:30 *o'clock*

TUFTS NIGHT

Thirty-second Program

*Rakóczy March . . . . . *Berlioz*

*Overture to "Oberon" . . . . . *Weber*

Concerto for Viola . . . . . *Handel*

I. Allegro moderato
II. Andante ma non troppo
III. Allegro molto

Soloist: ROBERT KAROL

*Valse des Fleurs, from "The Nutcracker" . *Tchaikovsky*

PROFESSOR DANIEL C. ABBOTT Conducting

First Movement from Symphony No. 8, in B minor (Unfinished) . . . . . *Schubert*

Allegro moderato

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Dear Alma Mater . . . . . *Leo Rich Lewis '87*

THE BEELZEBUBS, JEFFREY P. FERRIS '66, Director

Brothers, Sing On . . . . . *Grieg*

Aj Lucka, Lucka . . . . . *Czechoslovak Folk Song*

Black Is the Color . . . . . *arr. Heist*

Ride the Chariot . . . . . *arr. Smith*

Toot-toot Tootsie . . . . . *arr. Wolff*

ARTHUR FIEDLER Conducting

*Selection from "West Side Story" . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Days of Wine and Roses . . . . . *Mancini*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

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RAKÓCZY MARCH – HECTOR BERLIOZ (1803–1869)

SUCH excitement was aroused in the first audience ever to hear this score (in its original form) that the appreciative cries and stampings made the composer feel as if his hair were standing on end. Berlioz himself had conducted the performance at a concert presented by him in the National Theatre in Pesth, Hungary. He describes what led up to it in his *Memoirs.*

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

"UNFINISHED" SYMPHONY – SCHUBERT (1797–1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

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FRIDAY EVENING, JUNE 3, *at* 8:30 *o'clock*

Thirty-third Program

American Salute — *Gould*
("When Johnny Comes Marching Home")

Overture to "Bohemian Girl" — *Balfe*

Ave Maria — *Bach–Gounod*

Solo Violin: ALFRED KRIPS

In Memory of JOHN P. CAVANAGH

Ireland, Symphonic Poem — *Carlo Giorgio Garofalo*

Dedicated to WILLIAM CARDINAL O'CONNELL on the occasion of his elevation to the Cardinalate in Rome, November 30, 1911

Piano Concerto No. 2, in A major — *Liszt*

Soloist: SAMUEL LIPMAN

From the "Irish Suite" — *Anderson*

Rakes of Mallow — Last Rose of Summer — Wearing of the Green — Girl I Left Behind Me

---

Victor Herbert Favorites — *Herbert–Sanford*

March of the Toys — Absinthe Frappé — Because You're You — When You're Away — I Can't Do the Sum — I'm Falling in Love with Someone — Gypsy Love Song — Italian Street Song — Kiss Me Again — The Irish Have a Great Day Tonight

If You Were the Only Girl — *Ayer*

Green Berets — *Sadler–Moore*

Among those present: Eire Society; Newton College of the Sacred Heart

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Remaining Weekends: Fridays at 9:00, Saturdays at 8:00, Sundays at 2:30

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto
(ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto
(SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4
(ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140
(ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2
(SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 4
MOZART — Symphony No. 31, K. 29
"Pari
MOZART — Piano Concerto in B-flat, K. 4
(FRAGER)
MOZART — Symphony in C majo
"Jupiter," K. 5

Weekend Prelude at 7:00

MOZART — Scatological Canon
(TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 4
(FRANK and KALLIR)

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Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 2
MOZART — Piano Concerto in C majo
(FRANK) K. 5
MOZART — "Posthorn" Serenade, K. 32

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Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 33
MOZART — Piano Concerto in D majo
(FRAGER) K. 17
MOZART — Symphony No. 39, K. 54

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major
(GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from
"The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3
(Members of the
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Saturday, July 16 • Leinsdorf

BACH — St. John Passion
(CARRINGER, CURTIN, HAEFLIGER,
PAUL, TREIGLE, WOLFF,
TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1
in F major
BACH — Cantata 55, "Ich armer Mensch"
(HAEFLIGER)
BACH — Magnificat
(CURTIN, HAEFLIGER, TREIGLE,
WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overtur
SCHUBERT — Symphony No.
MENDELSSOHN — Violin Concert
(SILVERSTEIN)
STRAVINSKY — "Firebird" Suit

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op.
RACHMANINOFF and MENDELSSOHN
Part Song
(TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

WAGNER — Excerpts from Act III
"Die Meistersinger"
SCHUMANN — Symphony No.
RACHMANINOFF — Piano Concerto No.
(CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No.
CHOPIN — Piano Concerto in F mino
(KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

IETANA — Overture to "The Bartered Bride"
BUSSY — Three Nocturnes
HUMANN — Cello Concerto (ESKIN)
GAR — "Enigma" Variations

Weekend Prelude at 7:00

HUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46 (FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
HUMANN — Lieder (BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

BER — Overture, "Der Freischütz"
HUMANN — Konzertstück in G major (KALLIR)
HUMANN — Fantasy in C major (SILVERSTEIN)
VORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

OSSINI — Overture, "La Gazza Ladra"
HUMANN — Piano Concerto (FRANK)
USSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto (PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano (CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608 (FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute" (BERBERIAN, CABALLE, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4 (JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

IBELIUS — Symphony No. 1
CHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

CHAIKOVSKY — Trio for Piano, Violin and Cello (HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

INDEMITH — Mathis der Maler
CHAIKOVSKY — Rococo Variations
CHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

ROKOFIEV — Symphony No. 3
CHAIKOVSKY — An Aria
CHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2 (DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions (BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1 (BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9 (MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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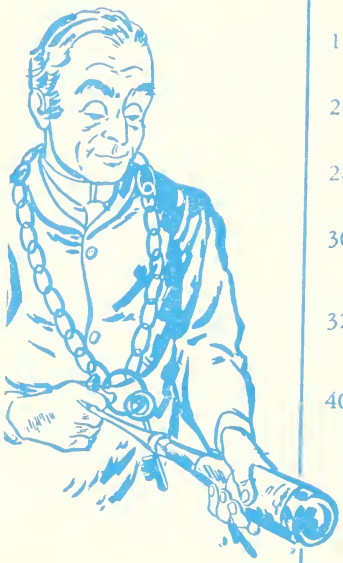

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, JUNE 4, *at* 8:30 *o'clock*

CRB NETWORK NIGHT AT THE POPS

Thirty-fourth Program

*Amparito Roca, Spanish March . . . *Texidor*

Overture to "The Gypsy Baron" . . . *J. Strauss, Jr.*

Larghetto from Concerto Grosso, Op. 6, No. 12 . . *Handel*

Jupiter, The Bringer of Jollity, from "The Planets" . *Holst*

Overture to "The Marriage of Figaro" . . . *Mozart*

Organ Concerto No. 4, in F major, Op. 4 . . . *Handel*

I. Allegro
II. Andante
III. Allegro

Sonata in C, K. 336 . . . . . *Mozart*

Sonata in C, K. 329 . . . . . *Mozart*

Soloist: CARL WEINRICH

Selection from "Mary Poppins" . . . *Sherman and Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

*More, from "Mondo Cane" . . . . . *Ortolani and Oliviero*

*Strike Up the Band . . . . . *Gershwin–Green*

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S. S. Pierce Extra Dry Champagne	7.50	4.50
Pastene Champagne	7.00	4.00
S. S. Pierce Sparkling Red Burgundy	7.50	4.50
Pastene Sparkling Burgundy	6.75	3.75
Great Western Extra Dry	7.50	4.50
Gancia Asti Spumante	8.00	
Great Western Sparkling Red Burgundy	7.50	4.50
Gancia Lacrima Christi	8.50	
Ackerman Dry Royal Brut	8.00	
DeLuze Sparkling Rosé (Pink) Burgundy	8.50	
Bollinger Brut	12.00	6.75
Lancer's Rosé (Pink Portuguese)	7.50	4.50
Clicquot Yellow Label Brut	12.00	
Chateau Gay Champagne	6.50	3.75
Chateau Gay Sparkling Burgundy	6.50	3.75
Chateau Gay Pink Champagne	6.50	
*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

Pastene Riesling	3.25	
*DeLuze, Bordeaux Special Reserve	3.50	
Pastene Sauterne	3.25	2.25
*DeLuze, Sauternes	4.50	
Pastene Chablis	3.25	2.25
Pastene Rhine Wine	3.25	2.25
*Sichel Liebfraumilch	5.25	3.25
*Sichel Zeltinger Riesling	5.50	3.50
*Bolla Soave	4.25	2.50
*Gancia Orvieto	3.50	2.50
*Brolio Bianco	4.25	2.50
*Latour, Pouilly Fuisse	4.75	3.00
*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
*Ackerman, Vouvray	4.00	2.50
*Langenbach Liebfraumilch Guilden-Krone	4.75	3.00
*Langenbach Bernkasteler Meister-Krone	4.00	2.50
*Edelfraulein L. Moser Austria	4.00	

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WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Pinot Noir	3.25	
32	Pastene Gold	4.00	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
73	*Nectarosé	4.25	2.75

S. S. PIERCE GOLD COAST WINES

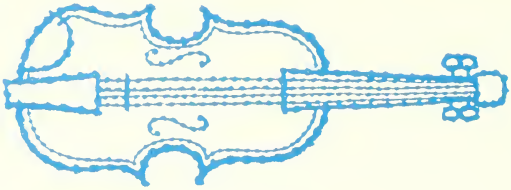
45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

Cott quality beverages:



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The complete tea mix with sugar and Lemon flavoring already in it.

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POPS MENU

APPETIZERS

Country Ham and Swiss Cheese with Crackers . . .95 for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds . 1.50 for two 2.75

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 95
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut 75
Smoked Breast of Turkey . . . 1.45
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .75
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .35
Italian Cookies 35
Cheese Cake—Plain 50
Lady Fingers 35
Dobosch Torte (7 layers) 55
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 80
Butter Creams 1.00
Miniatures—¼ lb. 65
Chocolates—2½ oz. 30
Jelly Gems, Assorted 80

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . . .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. 25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Iced Coffee 30
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 30

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
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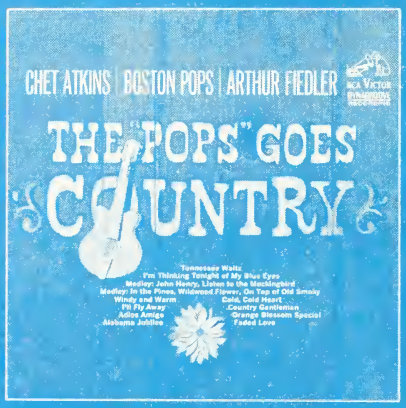

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Carling's Beer and Ale	.50
Miller High Life	.50
Michelob Beer	.75
Carlsberg Beer, Light or Dark (Denmark)	.75
Heineken's Beer (Holland)	.75
Löwenbräu Munich Beer, Light or Dark (Germany)	.75
Cooper's Sparkling Ale (Australia)	.75

AMERICAN SALUTE – GOULD

The rousing song, "When Johnny Comes Marching Home," inspired Morton Gould's clever score. The song was published in 1863 with "Louis Lambert" named as composer. But later Patrick Sarsfield Gilmore, Boston's famous Irish-born bandmaster, claimed it as his own.

"AVE MARIA" – BACH–GOUNOD

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer.

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PIANO CONCERTO NO. 2, IN A MAJOR – LISZT

Composed before the "First" Concerto, it was second in date of introduction to the public.

Liszt spent ten years solving the problems of reducing a concerto to a single movement. The "First" Concerto profited by this experimentation.

The "Second" Concerto has been characterized as "Symphony Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

SAMUEL LIPMAN

His Pops debut five seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

IRISH SUITE – LEROY ANDERSON.

Commissioned by The Eire Society of Boston.

The tunes are drawn from the "Irish Melodies" of Tom Moore, who got them from the Bunting collections.

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JULY 12
TUESDAY
1:30 P.M.
*Workshops**
8:30 P.M.
LA BOHEME:
Licia Albanese
Laurel Hurley
Barry Morell
Conductor
George Schick

JULY 13
WEDNESDAY
1:30 P.M.
*Workshops**
8:30 P.M.
CARMEN:
Regina Resnik
Mary Ellen Pracht
James McCracken
Robert Merrill
Conductor
Robert La Marchina

JULY 14
THURSDAY
1:30 P.M
*Workshops**
Programs of Special Interest for Young People
8:30 P.M.
Special Program: GREAT MOMENTS IN OPERA (OR RAIN DATE)

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Workshops scheduled include Discussion and Models of the new Metropolitan Opera House — The Development of New Artists for the Opera Company — A Daily Operalogue of the Evening's Opera — Wig and Make-up Demonstration — Ballet Movement — Biographies in Music — Percussion Demonstration — Role of the Comprimario — Planning the Season — Brass Ensemble — Backstage at the Met — The Art of the Conductor — Role of the Contributor — The Prompter — Bel Canto Cookbook — An Opera Quiz — Members of the Metropolitan Opera Studio — Recitals Featuring Young Artists of the Metropolitan.

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NEWPORT, RHODE ISLAND

JULY 15
FRIDAY
1:30 P.M.
*Workshops**
8:30 P.M.
LUCIA DI LAMMERMOOR:
Roberta Peters,
Jan Peerce
Sherrill Milnes,
Raymond Michalski
Conductor
Silvio Varviso

JULY 16
SATURDAY
1:30 P.M.
*Workshops**
8:30 P.M.
AIDA:
Lucine Amara
Rosalind Elias
James McCracken
Robert Merrill
John Macurdy
Conductor
Silvio Varviso

JULY 17
SUNDAY
Rain Date

Sponsored by
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of
Rhode Island

CIGARETTES

Camel	.45	Newport	.45
Chesterfield regular	.45	Pall Mall	.45
Kent king	.45	Parliament	.45
Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

ORGAN CONCERTO – HANDEL (1685–1759).

In contrast to the great organ works of Sebastian Bach (born in the same year as Handel, 1685), Handel's organ concertos were not church-inspired. They were created for concert performance. So great was the prowess of Handel as an organist, that both musical connoisseurs and laymen in London would throng to hear him play. Accordingly, he aimed to insure good audiences at performances of his oratorios by filling intermissions with his organ music. Often he would improvise on themes from the oratorio in progress.

Carl Weinrich has appeared in many organ concerts. Since 1943 he has been Music Director of Princeton University's Chapel, and has headed the Organ Department of the Westminster Choir College, Princeton. He has taught at Columbia University and Wellesley.

"THE PLANETS" – GUSTAV HOLST (1874–1934).

Back in 1916, the highly original English composer, Holst, completed a musical venture into interplanetary space, which in concert circles aroused almost as much excitement as the recent moon voyage experiments. Holst's inspiration took the form of a symphonic suite in which he sought to interpret the astrological attributes of seven planets. These were: Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and Neptune. The planet Jupiter was represented as "The Bringer of Jollity."

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LM-2596 •SAINT-SAËNS: CARNIVAL OF THE ANIMALS
BRITTEN: YOUNG PERSON'S GUIDE TO THE ORCHESTRA
LM-2677 •CONCERT IN THE PARK (Dynagroove)
LM-2093 CURTAIN GOING UP
LM-2857 •DUKE AT TANGLEWOOD, THE
LM-1879 FAMILY ALL TOGETHER
LM-2549 •FAMILY FUN WITH FAMILIAR MUSIC
LM-2744 •FAVORITE DANCES AND MARCHES
LM-2638 •FIDDLE-FADDLE; BLUE TANGO; SLEIGH RIDE; 10 OTHER LEROY ANDERSON FAVORITES
LM-2439 •FIEDLER'S ALL-TIME FAVORITES
LM-2817 •GOLD: ORIGINAL MUSIC FROM THE MOTION PICTURE "SHIP OF FOOLS" (Dynagroove)
LM-2789 •GROFÉ: GRAND CANYON SUITE
BERNSTEIN: OVERTURE TO "CANDIDE"
MASON: ODALISQUE
PRESS: PRELUDE AND FUGUE, IN JAZZ (Dynagroove)
LM-2125 •GRIEG: PEER GYNT, SUITES 1 AND 2
LYRIC SUITE (EILEEN FARRELL)
LM-2556 •HEARTS IN 3/4 TIME
LM-2885 •HOLIDAY FOR STRINGS
LM-2041 IN THE LATIN FLAVOR
LM-2661 •JALOUSIE AND OTHER FAVORITES IN THE LATIN FLAVOR (Dynagroove)
LM-2546 •LIEBESTRAUM
LM-2547 •LIGHT CLASSICS
LM-2621 •PROKOFIEV: LOVE FOR THREE ORANGES
CHOPIN: LES SYLPHIDES
LM-2229 •MARCHES IN HI-FI
LM-2702 •MILHAUD: A FRENCHMAN IN NEW YORK
GERSHWIN: AN AMERICAN IN PARIS (Dynagroove)
LM-2782 •MORE MUSIC FROM MILLION DOLLAR MOVIES (Dynagroove)
LM-2380 •MUSIC FROM MILLION DOLLAR MOVIES
LM-2821 •NERO GOES "POPS"—AN ALL-GERSHWIN PROGRAM (PETER NERO) (Dynagroove)
LM-2267 •OFFENBACH: GAÎTÉ PARISIENNE
KHACHATURIAN: GAYNE SUITE
LM-2745 •MUSIC AMERICA LOVES BEST
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MONDAY EVENING, JUNE 6, *at* 8:30 *o'clock*

Thirty-fifth Program

Slavonic Dance No. 7, in C major, Op. 72 . . . *Dvořák*

Waltzes from "The Count of Luxembourg" *Lehar*

Scherzo from Symphony No. 3,
in E-flat major ("Eroica") . . . *Beethoven*

Overture to "The Bartered Bride" *Smetana*

Piano Concerto No. 2, in A major . *Liszt*
Soloist: SAMUEL LIPMAN

*Suite from "Gaîté Parisienne" *Offenbach*
Overture — Allegro brillante — Polka — Galop —
Valse — March — Can-Can — Finale

---

*Selection from "Fiddler on the Roof" . . . . *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

*Java . . . . . *Friday–Toussant–Tyler*

*Mack the Knife, from "The Three-Penny Opera" . . *Weill*

Among those present: Liberty Mutual Insurance Company; Malden Rotary Club; Lexington League of the Friends of the Speech and Hearing Foundation of Massachusetts; Chelsea Teachers' Union; Temple Beth Avodah

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SLAVONIC DANCE – DVOŘÁK (1841–1904)

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

SYMPHONY NO. 3, "EROICA" – BEETHOVEN.

Although in his preceding two symphonies Beethoven showed some evidences of his forceful personality, it is in the third that he produces his first symphony marked throughout by his own distinctive characteristics. Absent here are the backward looks at Haydn and Mozart which appear in the earlier pair of symphonies. This was a favorite of Beethoven himself.

Originally he dedicated it to Napoleon, thinking him a champion of the common people. But when his idol crowned himself Emperor, the composer angrily blotted out Napoleon's name, and rededicated the score to "the memory of a great man."

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
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WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, JUNE 7, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-sixth Program

*Wedding March from "Le Coq d'Or" — *Rimsky-Korsakoff*

*Overture to "The Beautiful Galatea" — *Suppé*

Pavane — *Ravel*

*Ballet Music from "Faust" — *Gounod*

Dance of the Nubian Slaves — Mirror Dance — Dance of Phryné

Academic Festival Overture — *Brahms*

Elegy for Violoncello and Orchestra, Op. 24 — *Fauré*

Allegro Appassionata, Op. 43 — *Saint-Saëns*

Soloist: JOAN BROCKWAY

Bacchanale, from "Samson and Delilah" — *Saint-Saëns*

---

*Dancing Through the Years — *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug — Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*The Typewriter — *Anderson*

*76 Trombones, from "The Music Man" — *Willson*

Among those present: Catholic Alumni Sodality; Senior Class, Suffolk University

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WEDNESDAY EVENING, JUNE 8, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-seventh Program

*Triumphal March from "Aïda"	*Verdi*
*Overture to "Light Cavalry"	*Suppé*
Panis Angelicus	*Franck*
*Artists' Life, Waltzes, Op. 316	*J. Strauss, Jr.*
Piano Concerto No. 2, in A major Soloist: SAMUEL LIPMAN	*Liszt*
*Bolero	*Ravel*
*Selection from "Fiddler on the Roof" Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life	*Bock*
*Blue Tango	*Anderson*
*Russian Sailors' Dance, from "The Red Poppy"	*Glière*

Among those present: Catholic Alumni Sodality; Suffolk University, Senior Class

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BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) – OFFENBACH (born Cologne, 1819; died Paris, 1880)

Its melodies are selected from various works of Offenbach, such a "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." Th characters of the ballet are largely drawn from those of "Parisian Life.

"Parisian Life" found its fun in showing what might happen i members of the working class should mimic their "betters" in the socia whirl. For example, a head waiter shows himself as a man of "infinit resource and sagacity," like Kipling's mariner swallowed by a whale

FRANZ VON SUPPÉ (1820–1895)

A flute player at 11, student of harmony at 13, composer of a mass at 15, Suppé a little later had intentions of becoming either a professor of Italian or a physician. Instead, he plunged into music and became a conductor.

Among his conducting posts was a term, starting about 1862, at the Theater an der Wien, which had seen the birth of Mozart's "Magic Flute" (1791), Beethoven's "Fidelio" (1805) and Schubert's "Magic Harp" (1820).

The sassy one from Canada Dry.

THURSDAY EVENING, JUNE 9, *at* 8:30 *o'clock*

ISRAEL–HISTADRUT NIGHT

Thirty-eighth Program

Blue Towers, Brandeis Loyalty March — *Fine*

Overture to "The Barber of Seville" — *Rossini*

Una voce poco fa, from "The Barber of Seville" — *Rossini*
Soloist: SHOSHANA SHOSHAN

Hungarian Rhapsody, No. 2 — *Liszt*

HATIKVOH

THE STAR-SPANGLED BANNER

First Movement from Violin Concerto in D, Op. 61 — *Beethoven*
Allegro, ma non troppo
Soloist: ROGER SHERMONT

*Marche Slave — *Tchaikovsky*

SONGS WITH PIANO

SHOSHANA SHOSHAN
LEO LITWIN, Accompanist

*Selection from "Fiddler on the Roof" — *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

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PAVANE – RAVEL (1875–1937)

Originally composed as a piano solo in 1899, this work was re-written by Ravel in 1912. A classicist at heart, Ravel frequently selected older musical forms for his compositions. The pavane, derived from the word *pavo,* meaning peacock, was an early sixteenth century Spanish Court dance of probable Italian origin. To the slow, solemn music, the dancers postured to suggest the proud attitudes of the peacock.

ELEGY FOR VIOLONCELLO, *Op.* 24 – FAURÉ (1845–1924)

One of his best-known miniatures, this work is characteristic of Fauré's expressiveness attained with avoidance of exaggeration. Originally written for cello and piano, it loses none of its finely-balanced beauty when orchestrated.

JOAN BROCKWAY, cellist, has played with the Krainis Baroque Ensemble and the City Symphony, both of New York, and the Moyse Festival Orchestra of Vermont. After graduation from Radcliffe, she was a Fulbright student at the Amsterdam Conservatory.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

LEROY ANDERSON

Since 1936, this American composer, conductor, and organist has made several appearances as guest conductor with the Boston Pops Orchestra, which ensemble under Arthur Fiedler has recorded a number of Anderson's compositions for RCA Victor. He makes his home in Woodbury, Connecticut.

TRIUMPHAL MARCH FROM "AÏDA" — VERDI (1813–1901)

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, Princess of Egypt. Aïda's secret is that she really is Princess of Ethiopia, and daughter of King Amonasro, now a captive in chains.

BALLET, "THE RED POPPY" — GLIÈRE (b. Kiev, 1875).

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai-Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

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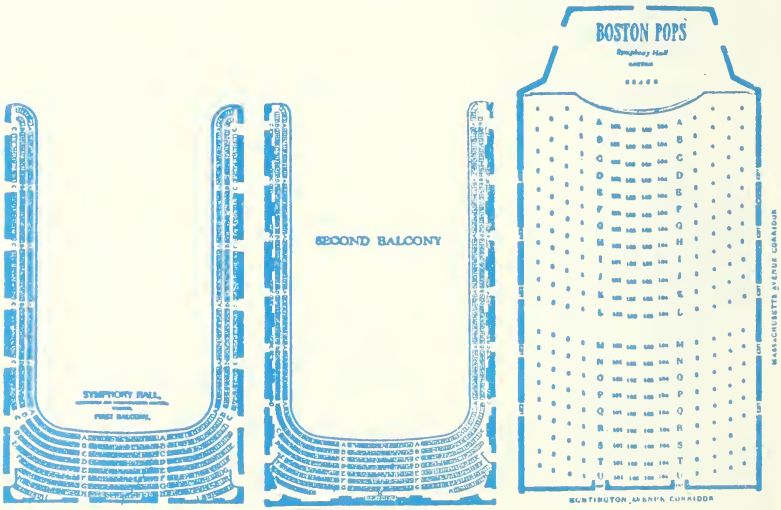

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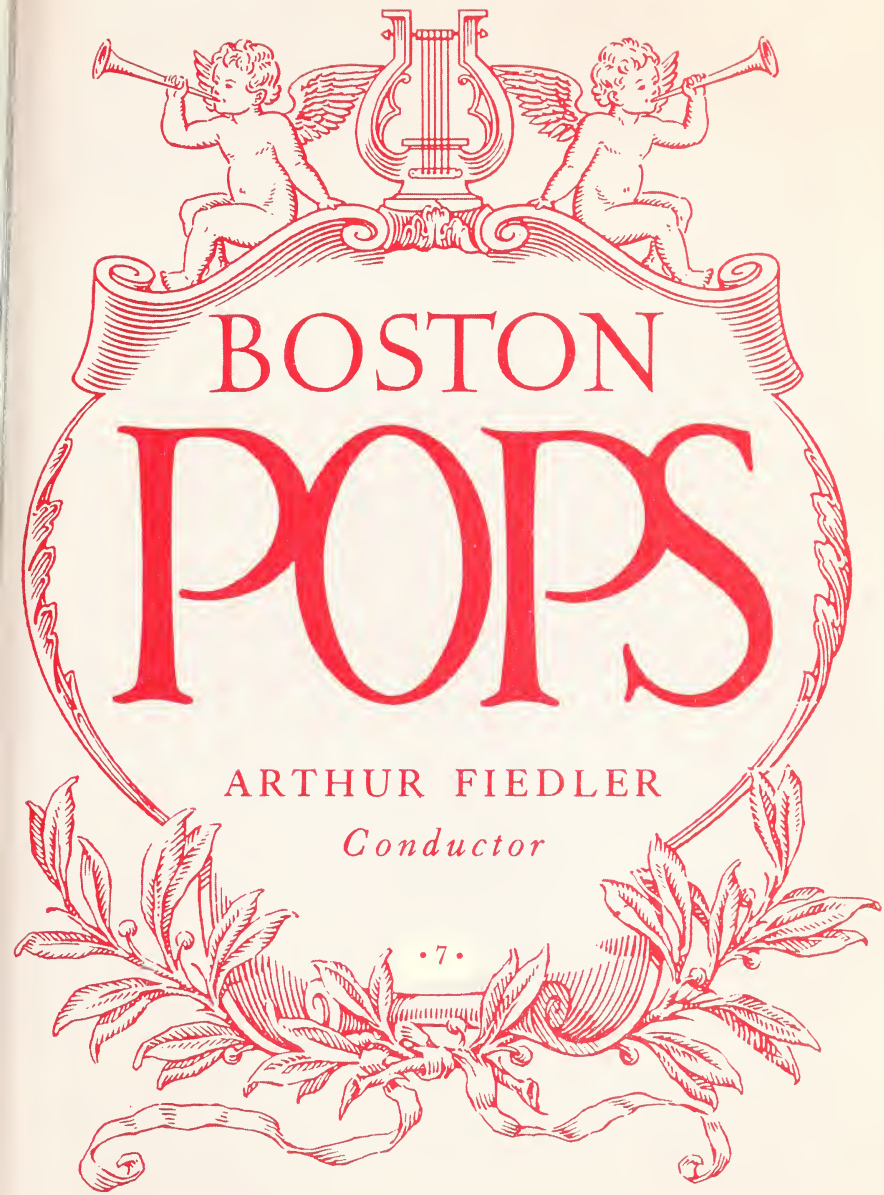

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1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

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Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

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Program Notes

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ARIA, "UNE VOCE POCA FA" FROM "THE BARBER OF SEVILLE" – ROSSINI (1792–1868)

Rosina is the closely guarded ward of a crafty old doctor who intends to marry her for her money. She falls in love with an apparently poor singer known to her as Lindoro – but really wealthy Count Almaviva. Holding a letter she has just composed to her beloved, Rosina sings this colorful aria. In it she tells of the qualities which she is sure will make her a good wife – but warns that if crossed she has a thousand and one tricks to get her way.

Shoshana Shoshan, leading soprano in the Israeli National Opera, also has distinguished herself in Australia, the United States and Canada in the varied demands of opera, concert, and folk song.

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ISRAEL–HISTADRUT NIGHT

Thirty-eighth Program

Blue Towers, Brandeis Loyalty March . . . . . *Fine*

Overture to "The Barber of Seville" . . . . . *Rossini*

Una voce poco fa, from "The Barber of Seville" . . *Rossini*
Soloist: SHOSHANA SHOSHAN

Hungarian Rhapsody, No. 2 . . . . . *Liszt*

HATIKVOH

THE STAR-SPANGLED BANNER

First Movement from Violin Concerto in D, Op. 61 . *Beethoven*
Allegro, ma non troppo
Soloist: ROGER SHERMONT

*Marche Slave . . . . . *Tchaikovsky*

SONGS WITH PIANO
SHOSHANA SHOSHAN
LEO LITWIN, Accompanist

*Selection from "Fiddler on the Roof" . . . . . *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

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IRVING FINE (1914–1962)

Born in Boston, the late Irving Fine in his twenties made rapid progress as a composer under the tutelage of Walter Piston at Harvard; and with Nadia Boulanger in Cambridge, and subsequently in France. He distinguished himself as a teacher at the Berkshire Music Center and Brandeis University. As a composer, he developed an individual style marked by flowing melody and strong rhythmic life.

VIOLIN CONCERTO, IN D MAJOR, OP. 61 – BEETHOVEN

According to Abraham Veinus, in his notable book, *The Concerto,* this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

ROGER SHERMONT, a member of the first violin section of the Boston Symphony Orchestra since 1950, received first prize as a violin student at the Paris Conservatory, became soloist with the Orchestre National and the Radio Symphonique.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

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Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias

Hayr Mer (The Lord's Prayer) — *Traditional*

Mosy's Aria from "Anoush" — *Tigranian*
Soloist: ANDREW POULIMENOS, Bass Baritone

ARTHUR FIEDLER Conducting

Concerto for Trumpet and Orchestra — *Aroutounian*
(First Performance in America)
Soloist: ROGER VOISIN

*Suite from "Masquerade" — *Khachaturian*
Waltz — Nocturne — Mazurka — Galop

ROUBEN GREGORIAN Conducting

*Selection from "West Side Story" — *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Bugler's Holiday — *Anderson*

*Procession of the Sardar, from "Caucasian Sketches" — *Ippolitov-Ivanov*

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THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA — ERICH LEINSDORF, *Music Direc*

At Tanglewood

First Weekend: Saturday at 8:00, Sunday at 2:30, Monday at 2:30
Remaining Weekends: Fridays at 9:00, Saturdays at 8:00, Sundays at 2:30

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto (ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto (SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4 (ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140 (ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2 (SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 4
MOZART — Symphony No. 31, K. 29 "Pari
MOZART — Piano Concerto in B-flat, K. 4 (FRAGER)
MOZART — Symphony in C majo "Jupiter," K. 5

Weekend Prelude at 7:00

MOZART — Scatological Canon (TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 44 (FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 20
MOZART — Piano Concerto in C majo (FRANK) K. 50
MOZART — "Posthorn" Serenade, K. 32

• •

Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 33
MOZART — Piano Concerto in D majo (FRAGER) K. 17
MOZART — Symphony No. 39, K. 54

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major (GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from "The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3 (Members of the Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion (CARRINGER, CURTIN, HAEFLIGER, PAUL, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1 in F major
BACH — Cantata 55, "Ich armer Mensch" (HAEFLIGER)
BACH — Magnificat (CURTIN, HAEFLIGER, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overtur
SCHUBERT — Symphony No.
MENDELSSOHN — Violin Concert (SILVERSTEIN)
STRAVINSKY — "Firebird" Suit

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op.
RACHMANINOFF and MENDELSSOHN — Part Song (TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

BRAHMS — Tragic Overture
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3 (CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor (KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

METANA — Overture to "The Bartered Bride"

EBUSSY — Three Nocturnes

CHUMANN — Cello Concerto (ESKIN)

LGAR — "Enigma" Variations

Weekend Prelude at 7:00

CHUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46 (FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)

CHUMANN — Lieder (BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

VEBER — Overture, "Der Freischütz"

CHUMANN — Konzertstück in G major (KALLIR)

CHUMANN — Fantasy in C major (SILVERSTEIN)

DVORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

ROSSINI — Overture, "La Gazza Ladra"

SCHUMANN — Piano Concerto (FRANK)

MUSSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite

SAINT-SAENS — Cello Concerto (PARNAS)

SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano (CURTIN, WOITACH)

MOZART — Organ Fantasia in F minor, K. 608 (FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute" (BERBERIAN, RASKIN, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance

SAINT-SAENS — Piano Concerto No. 4 (JOHANNESEN)

BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

SIBELIUS — Symphony No. 1

TCHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

TCHAIKOVSKY — Trio for Piano, Violin and Cello (HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

HINDEMITH — Mathis der Maler

TCHAIKOVSKY — Rococo Variations

TCHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

SCHUBERT — Symphony No. 8, "Unfinished"

HINDEMITH — Symphonic Metamorphosis

TCHAIKOVSKY — An Aria

TCHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4

LISZT — Totentanz

LISZT — Piano Concerto No. 2 (DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions (BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4

LISZT — Fantasy on "The Ruins of Athens"

LISZT — Piano Concerto No. 1 (BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum

BEETHOVEN — Symphony No. 9 (MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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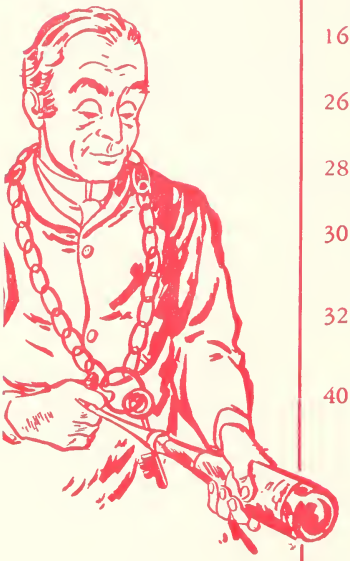

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh. fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, JUNE 11, *at* 8:30 *o'clock*

NEW ENGLAND CONSERVATORY NIGHT

Fortieth Program

Marche Joyeuse — *Chabrier*

Prelude to "L'Après-midi d'un Faune" — *Debussy*

Lia's Recitative and Air, from "L'Enfant Prodigue" — *Debussy*
Soloist: JUDITH ROBINSON, Soprano

*Overture to "Mignon" — *Thomas*

First Movement from Violin Concerto in D major, Op. 35 — *Tchaikovsky*
Allegro moderato
Soloist: SHEILA VITALI

Finale from Symphony No. 4 in F minor, Op. 36 — *Tchaikovsky*
Allegro con fuoco

*Cole Porter Greats — *Porter–Mason*
Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

The Shadow of Your Smile, from "The Sandpiper" — *Mandel*

*The Stars and Stripes Forever — *Sousa*

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S. S. Pierce Sparkling Red Burgundy	7.50	4.50
Pastene Sparkling Burgundy	6.75	3.75
Great Western Extra Dry	7.50	4.50
*Gancia Asti Spumante	8.00	
Great Western Sparkling Red Burgundy	7.50	4.50
*Gancia Lacrima Christi	8.50	
*Ackerman Dry Royal Brut	8.00	
*DeLuze Sparkling Rosé (Pink) Burgundy	8.50	
*Bollinger Brut	12.00	6.75
*Lancer's Rosé (Pink Portuguese)	7.50	4.50
*Clicquot Yellow Label Brut	12.00	
Chateau Gay Champagne	6.50	3.75
Chateau Gay Sparkling Burgundy	6.50	3.75
Chateau Gay Pink Champagne	6.50	
*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

Pastene Riesling	3.25	
*DeLuze, Bordeaux Special Reserve	3.50	
Pastene Sauterne	3.25	2.25
*DeLuze, Sauternes	4.50	
Pastene Chablis	3.25	2.25
Pastene Rhine Wine	3.25	2.25
*Sichel Liebfraumilch	5.25	3.25
*Sichel Zeltinger Riesling	5.50	3.50
*Bolla Soave	4.25	2.50
*Gancia Orvieto	3.50	2.50
*Brolio Bianco	4.25	2.50
*Latour, Pouilly Fuisse	4.75	3.00
*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
*Ackerman, Vouvray	4.00	2.50
*Langenbach Liebfraumilch Guilden-Krone	4.75	3.00
*Langenbach Bernkasteler Meister-Krone	4.00	2.50
*Edelfraulein L. Moser Austria	4.00	

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	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

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26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Pinot Noir	3.25	
32	Pastene Gold	4.00	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
73	*Nectarosé	4.25	2.75

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45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

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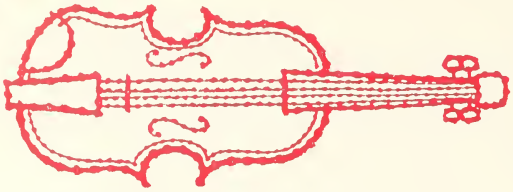

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APPETIZERS

Country Ham and Swiss Cheese with Crackers . . .95 for two 1.75
Smoked Breast of Turkey, Buttered Bread Rounds . 1.50 for two 2.75

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 95
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut 75
Smoked Breast of Turkey . . . 1.45
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .75
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .35
Italian Cookies 35
Cheese Cake—Plain 50
Lady Fingers 35
Dobosch Torte (7 layers) 55
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

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Chocolate Thin Mints 80
Butter Creams 1.00
Miniatures—¼ lb. 65
Chocolates—2½ oz. 30
Jelly Gems, Assorted 80

French Tissot Drops — Hard Candies .35

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Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . . .55

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. 25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Iced Coffee 30
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 30

Wine List on page 13 *Beer and Ale on page 17*

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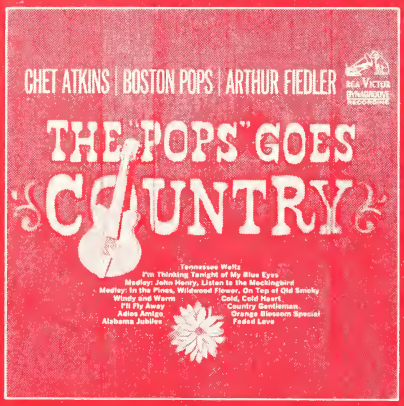

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ROUBEN GREGORIAN

This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, its conductor in 1948–1952, concurrently director of the Teheran Conservatory, and also busy as a composer.

Andrew Poulimenos, bass baritone, was third place winner in the Metropolitan Opera regional auditions of February, 1966. His background includes scholarship study with the Sante Fe Opera Company, appearances in opera, musical comedies, choral concerts, and recitals. He is a voice pupil of Iride Pilla at the Boston Conservatory.

TRUMPET SOLOIST

Roger Voisin joined the Boston Symphony Orchestra's trumpet section in 1935 at the phenomenal age of seventeen. He sat beside his father, Réné, who also was one of his teachers. After World War II service at the Naval Training Academy at Newport, R. I., he became principal trumpet, following the retirement of Georges Mager. The Boston Brass Ensemble, founded by Roger Voisin, has played in Scotland. Mr. Voisin is principal trumpet of the Pops.

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SUITE FROM "MASQUERADE" – KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

ARAM KHATCHATURIAN (born Tiflis, 1903)

First a cello student, Khatchaturian turned to composition with Gnessin, a pupil of Rimsky-Korsakoff; afterward with Myaskovsky and Vassilenko. His works are influenced by Armenian folk music.

"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets.

LEROY ANDERSON

Since 1936, this American composer, conductor, and organist has made several appearances as guest conductor with the Boston Pops Orchestra, which ensemble under Arthur Fiedler has recorded a number of Anderson's compositions for RCA Victor. He makes his home in Woodbury, Connecticut.

CAUCASIAN SKETCHES – IPPOLITOV-IVANOV.

After ten years' study with Rimsky-Korsakov, Michael Ippolitov-Ivanov, graduate of the Saint Petersburg Conservatory, journeyed to Tiflis to fulfil his appointment as conductor of the concerts of the local Imperial Russian Musical Society.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His "Caucasian Sketches" strongly reflect these researches.

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Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

PRELUDE TO "THE AFTERNOON OF A FAUN" – DEBUSSY

Inspired by a poem of Mallarmé, Debussy created music as dreamy and evocative as the poet's verses. A faun (the Roman version of the Greek wood-god, Pan) awakes in the woods at break of day, wondering whether he has actually been visited the day before by a troupe of nymphs – or was it only a dream? Debussy makes magical use of the flute to represent the faun's playing on his pandean pipes as he muses.

JUDITH ROBINSON has appeared in recital at the Gardner Museum, and has been active in the Opera Workshop at the New England Conservatory of Music, and as a church soloist in Boston.

VIOLIN CONCERTO – TCHAIKOVSKY (1840–1893)

This work, for all its Tchaikovskian moodiness, shares with the First Piano Concerto the distinction of rising to great popularity after efforts of carping critics to slap it down at the start of what was to become a long career.

SHEILA VITALI has appeared in recital at the Gardner Museum. Currently studying with Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, she previously was a pupil of Ivan Galamian at the Juilliard School of Music. She is the wife of Michael Vitali, a member of the first violins of this Orchestra.

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BRITTEN: YOUNG PERSON'S GUIDE TO THE ORCHESTRA
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LM-2857 •DUKE AT TANGLEWOOD, THE
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PRESS: PRELUDE AND FUGUE, IN JAZZ (Dynagroove)
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MONDAY EVENING, JUNE 13, *at* 8:30 *o'clock*

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Forty-first Program

*Up the Street, March . . . . . *Morse, '96*

*Waltzes from "Der Rosenkavalier" . . *Richard Strauss*

*Clair de Lune . . . . . *Debussy*

Academic Festival Overture . . . . . *Brahms*

---

*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

*Rhapsody in Blue for Piano and Orchestra . . . *Gershwin*

Soloist: LEO LITWIN

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Wintergreen for President . . . . . *Gershwin*

Harvard Fantasy . . . . . *Anderson '29*

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The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

MARCH, "UP THE STREET" – MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

ROMANIAN RHAPSODY No. 1 – ENESCO (1881–1955)

Several folk melodies are the basis of the work, which is a free improvisation upon them.

The Saturday night concerts will be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, JUNE 14, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-second Program

Entrance of the Boyards . . . *Halvorsen*

Overture to "Russlan and Ludmilla" . *Glinka*

*Liebestraum . . . . . *Liszt*

*Polovetsian Dances, from "Prince Igor" *Borodin*

*Trumpet Concerto in E-flat major . *Haydn*

I. Allegro
II. Andante
III. Finale: Allegro

Soloist: ROGER VOISIN

*Roumanian Rhapsody, No. 1 . . . . *Enesco*

*Cole Porter Greats . . *Porter–Mason*

Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow

*Jalousie . . . . . *Gade*

*Mack the Knife, from "The Three-Penny Opera" . . *Weill*

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WEDNESDAY EVENING, JUNE 15, *at* 8:30 *o'clock*

Forty-third Program

*Rakóczy March . . . . . *Berlioz*

Prelude and Love-death, from "Tristan and Isolde" . *Wagner*

*Bolero . . . . . *Ravel*

---

*Hungarian Dance, No. 5 . . . . . *Brahms*

Variations on a Nursery Theme, for
Piano and Orchestra, Op. 25 . . . . . *Dohnányi*

Soloist: BENNETT LAWRENCE LERNER

---

*Selection from "South Pacific" . . . . . *Rodgers*

I'm Gonna Wash That Man Right outa My Hair —
Bali H'ai — Happy Talk — Some Enchanted Evening —
I'm in Love with a Wonderful Guy

Mame . . . . . *Herman*

*Final Dance from "Estancia" . . . . . *Ginastera*

Among those present: General Electric Riverettes;
Parker Hill Medical Center

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"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

LIEBESTRAUM, No. 3 – LISZT–HERBERT

Three songs by Liszt, titled "Dreams of Love," were rewritten by him as piano solos. This excellent orchestration by Victor Herbert is a reminder that the Irish-born master of American musical comedy started as a serious composer. A composition pupil of Seifritz in Stuttgart, he first wrote in classical forms.

CONCERTO FOR TRUMPET AND ORCHESTRA – HAYDN (1732-1809).

Of the fifty-one concertos of Franz Josef Haydn, this is the only one he composed for trumpet. In it the listener may find support for the comment made by the composer in respect to his busy but isolated life on the country estate of his Hungarian patron, Prince Nicholas Esterhazy. Haydn said: "Being cut off from the world, I was forced to become original."

The sassy one from Canada Dry.

THURSDAY EVENING, JUNE 16, *at* 8:30 *o'clock*

NORTHEASTERN NIGHT

Forty-fourth Program

Procession of Bacchus, from "Sylvia" . . . *Delibes*

*Suite from "Swan Lake" Ballet . . . *Tchaikovsky*

Opening Scene from Act II — Valse from Act I — Dance of the Swans from Act II — Czardas from Act III

Overture to "La Gazza Ladra" . . . *Rossini*

Conducted by WILLIAM A. TESSON

NORTHEASTERN ALMA MATER

Concerto in E major, No. 1, for Two Pianos . . . *Mendelssohn*

I. Allegro vivace
II. Adagio non troppo
III. Allegro

(First Performance in Boston)

Soloists: REGINALD HACHEY and ROLAND NADEAU

Selection from "The Sound of Music" . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*More, from "Mondo Cane" . . . *Ortolani and Oliviero*

*Wedding Dance . . . *Press*

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PRELUDE AND LOVE-DEATH ("TRISTAN AND ISOLDE") – WAGNER (1813–1883).

The beginning and conclusion of Wagner's great tragedy, these two excerpts summarize the tangled emotions of the entire work. Tristan, knight of Cornwall, has been sent to Ireland as escort for the Princess Isolde, who is to be wedded to his king. Aboard the returning ship, Tristan falls in love with Isolde. Seeking to avoid disloyalty to the king, he welcomes an alleged death-potion, which really is a love-potion. Isolde also partakes of it. The two are hopelessly ensnared when they disembark for the royal wedding in Cornwall. Tristan, seeking death in a duel, is badly wounded. When Isolde rushes to nurse his hurts, he dies in her arms. The "Love-Death" expresses the intensity of her love for Tristan.

BENNETT LAWRENCE LERNER has been the pianist for the Columbia University Composer's Society, presenting many first performances under its auspices. For the past two years, he has been on leave of absence from Columbia, in order to further his studies at the piano.

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POLOVETSIAN DANCES, FROM "PRINCE IGOR" – BORODIN (1833–1887)

They are performed by slaves, male and female, in the great camp of the Tartar Chief, Khan Kontchak, the noble-souled conqueror of Prince Igor. The Khan orders entertainment to make the Prince forget his captivity.

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

"ESTANCIA" – GINASTERA (1916–)

This ballet in one act and five scenes, by Argentina's foremost composer, Alberto Ginastera, was commissioned by Lincoln Kirstein for his Ballet Caravan. The choreographer was George Balanchine.

The work depicts life on an Argentine ranch (Estancia) from one dawn to the next. The music presents native dances in stylized versions.

SUITE FROM "SWAN LAKE" – TCHAIKOVSKY (1840–1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty" and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) – ROSSINI.

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

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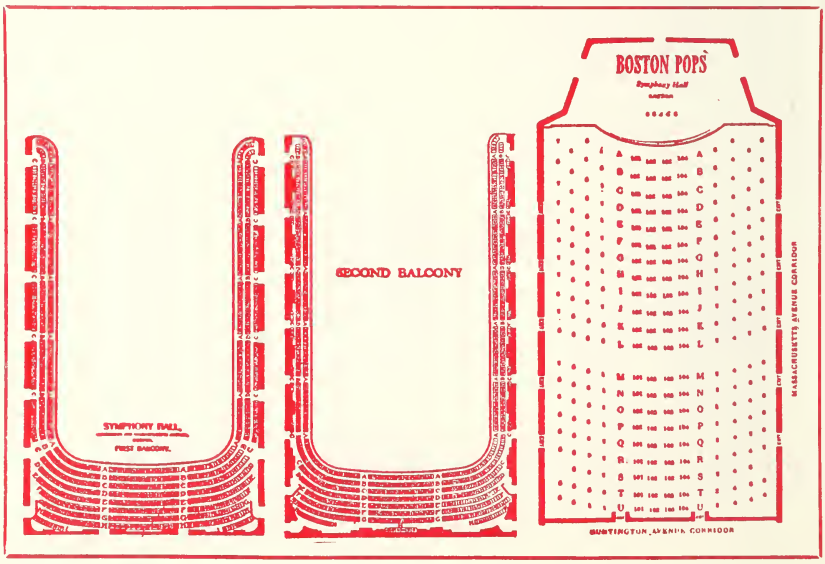
REGINALD HACHEY, pianist, a graduate of the New England Conservatory, is now a member of its faculty. He made his debut at Jordan Hall, and has performed in recitals all over the United States and Canada.

ROLAND NADEAU is director of music at Northeastern University. On Sunday mornings he acts as host on the WHDH program "A Note to You." A contributing music critic for *The Christian Science Monitor,* he has also written articles for other publications.

MORE, FROM "MONDO CANE" (A DOG'S WORLD) — RIZ ORTOLANI and NINO OLIVIERO

Much controversy was aroused by the film's chronicle of the cruelties on dumb animals and humans. But opinion is not so divided about the appeal of this tune.



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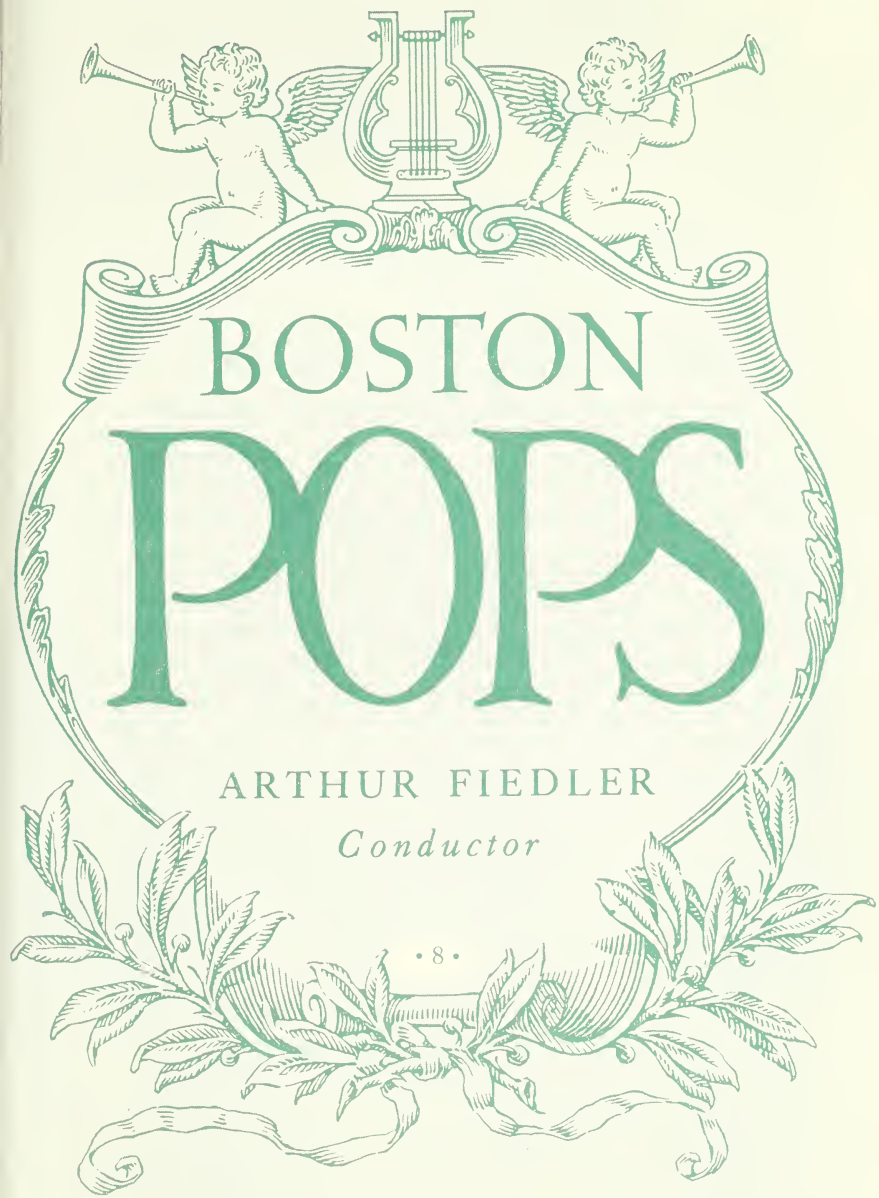

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Mischa Nieland
Karl Zeise
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John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

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Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

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James Pappoutsakis
Phillip Kaplan

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Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

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Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

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Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

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By Laning Humphrey

SUITE FROM "SWAN LAKE" – TCHAIKOVSKY (1840–1893)

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Therefore we are substituting at tonight's concert:

The Animals' Carnival (Grand Zoological Fantasia) . *Saint-Saëns*

Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan (Solo Violoncello: MARTIN HOHERMAN) — Finale

Soloists: REGINALD HACHEY and ROLAND NADEAU

Verses by Ogden Nash: KENNETH G. RYDER

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THURSDAY EVENING, JUNE 16, *at* 8:30 *o'clock*

NORTHEASTERN NIGHT

Forty-fourth Program

Procession of Bacchus, from "Sylvia" — *Delibes*

*Suite from "Swan Lake" Ballet — *Tchaikovsky*

Opening Scene from Act II — Valse from Act I — Dance of the Swans from Act II — Czardas from Act III

Overture to "La Gazza Ladra" — *Rossini*

Conducted by WILLIAM A. TESSON

NORTHEASTERN ALMA MATER

Concerto in E major, No. 1, for Two Pianos — *Mendelssohn*

I. Allegro vivace
II. Adagio non troppo
III. Allegro

(First Performance in Boston)

Soloists: REGINALD HACHEY and ROLAND NADEAU

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*More, from "Mondo Cane" — *Ortolani and Oliviero*

*Wedding Dance — *Press*

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Miller High Life

Reginald Hachey, pianist, a graduate of the New England Conservatory, is now a member of its faculty. He made his debut at Jordan Hall, and has performed in recitals all over the United States and Canada.

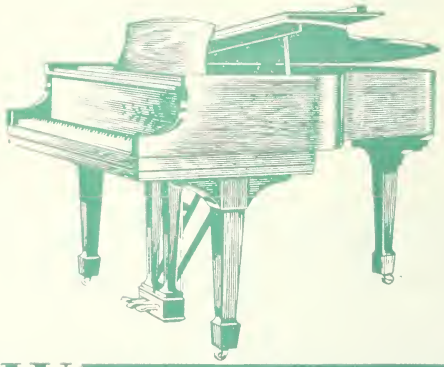
Roland Nadeau is director of music at Northeastern University. On Sunday mornings he acts as host on the WHDH program "A Note to You." A contributing music critic for *The Christian Science Monitor,* he has also written articles for other publications.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

OVERTURE TO "EGMONT" – BEETHOVEN (1770–1827)

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.



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FRIDAY EVENING, JUNE 17, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-fifth Program

*Valdres March — *Hanssen*

Overture to "Egmont" — *Beethoven*

Panis Angelicus — *Franck*

Soloist: MARTIN HOHERMAN

*Suite from "Gaîté Parisienne" — *Offenbach*

Overture — Allegro brillante — Polka — Galop — Valse — March — Can Can — Finale

*New Vienna, Waltzes, Op. 342 — *J. Strauss, Jr.*

The Swan of Tuonela — *Sibelius*

Solo English Horn: LAURENCE THORSTENBERG

*1812, Ouverture Solennelle — *Tchaikovsky*

*Selection from "Brigadoon" — *Loewe*

Sword Dance and Reel — Down on MacConnachy Square — The Heather on the Hill — Almost Like Being in Love — Come to Me, Bend to Me — I'll Go Home with Bonny Jean

*Jalousie — *Gade*

*The Stars and Stripes Forever — *Sousa*

Among those present: American Chemical Society; American Scandanavian Forum; Catholic Daughters of Massachusetts; Church of the Good Shepherd, Acton, Mass.; Gordon College; Waltham Teachers' Association

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First Weekend: Saturday at 8:00, Sunday at 2:30, Monday at 2:30
Remaining Weekends: Fridays at 9:00, Saturdays at 8:00, Sundays at 2:30

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto (ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto (SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4 (ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140 (ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2 (SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 408
MOZART — Symphony No. 31, K. 297 "Paris"
MOZART — Piano Concerto in B-flat, K. 450 (FRAGER)
MOZART — Symphony in C major "Jupiter," K. 551

Weekend Prelude at 7:00

MOZART — Scatological Canon (TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 448 (FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 201
MOZART — Piano Concerto in C major (FRANK) K. 503
MOZART — "Posthorn" Serenade, K. 320

• •

Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 338
MOZART — Piano Concerto in D major (FRAGER) K. 175
MOZART — Symphony No. 39, K. 543

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major (GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from "The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3 (Members of the Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion (CARRINGER, CURTIN, HAEFLIGER, PAUL, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1 in F major
BACH — Cantata 55, "Ich armer Mensch" (HAEFLIGER)
BACH — Magnificat (CURTIN, HAEFLIGER, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overture
SCHUBERT — Symphony No. 5
MENDELSSOHN — Violin Concerto (SILVERSTEIN)
STRAVINSKY — "Firebird" Suite

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op. 8
RACHMANINOFF and MENDELSSOHN — Part Songs (TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

BRAHMS — Tragic Overture
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3 (CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor (KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

METANA — Overture to "The Bartered Bride"
DEBUSSY — Three Nocturnes
SCHUMANN — Cello Concerto (ESKIN)
ELGAR — "Enigma" Variations

Weekend Prelude at 7:00

SCHUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46 (FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
SCHUMANN — Lieder (BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

WEBER — Overture, "Der Freischütz"
SCHUMANN — Konzertstück in G major (KALLIR)
SCHUMANN — Fantasy in C major (SILVERSTEIN)
DVORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

ROSSINI — Overture, "La Gazza Ladra"
SCHUMANN — Piano Concerto (FRANK)
MUSSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto (PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano (CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608 (FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute" (BERBERIAN, RASKIN, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4 (JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

SIBELIUS — Symphony No. 1
TCHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

TCHAIKOVSKY — Trio for Piano, Violin and Cello (HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

HINDEMITH — Mathis der Maler
TCHAIKOVSKY — Rococo Variations
TCHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

SCHUBERT — Symphony No. 8, "Unfinished"
HINDEMITH — Symphonic Metamorphosis
TCHAIKOVSKY — An Aria
TCHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2 (DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions (BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1 (BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9 (MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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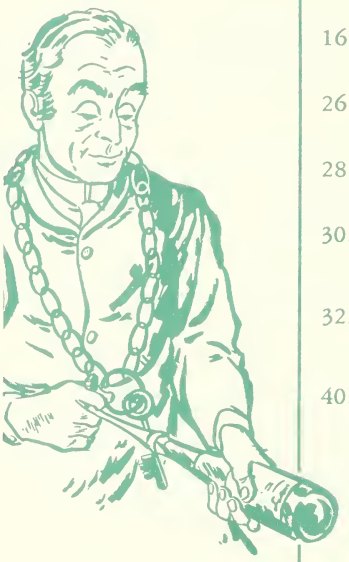

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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, JUNE 18, *at* 8:30 *o'clock*

Forty-sixth Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

Overture to "Russlan and Ludmilla" — *Glinka*

*Largo, from "Xerxes" — *Handel*

*Irish Suite — *Anderson*

Irish Washerwoman — Minstrel Boy — Wearing of the Green — Rakes of Mallow

Piano Concerto in A minor — *Schumann*

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: JOSEPH FENNIMORE

George M. Cohan Medley — *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

Mame — *Herman*

Sailors' Dance, from "The Red Poppy" — *Glière*

Among those present: **Association of Catholic College Alumnae: Albertus Magnus, Chestnut Hill, Georgetown Visitation, Manhattanville, Mount Saint Mary, Mount Saint Vincent, New Rochelle, Saint Joseph (Connecticut), Saint Joseph (Maryland), Saint Rose; Brandeis Women's Committee of Haverhill; Elmira College Club of Boston; Lawrence Memorial Hospital School of Nursing**

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S. S. Pierce Extra Dry Champagne	7.50	4.50
Pastene Champagne	7.00	4.00
S. S. Pierce Sparkling Red Burgundy	7.50	4.50
Pastene Sparkling Burgundy	6.75	3.75
Great Western Extra Dry	7.50	4.50
*Gancia Asti Spumante	8.00	
Great Western Sparkling Red Burgundy	7.50	4.50
*Gancia Lacrima Christi	8.50	
*Ackerman Dry Royal Brut	8.00	
*DeLuze Sparkling Rosé (Pink) Burgundy	8.50	
*Bollinger Brut	12.00	6.75
*Lancer's Rosé (Pink Portuguese)	7.50	4.50
*Clicquot Yellow Label Brut	12.00	
Chateau Gay Champagne	6.50	3.75
Chateau Gay Sparkling Burgundy	6.50	3.75
Chateau Gay Pink Champagne	6.50	
*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two — 2.50

WHITE WINES

Pastene Riesling	3.25	
*DeLuze, Bordeaux Special Reserve	3.50	
Pastene Sauterne	3.25	2.25
*DeLuze, Sauternes	4.50	
Pastene Chablis	3.25	2.25
Pastene Rhine Wine	3.25	2.25
*Sichel Liebfraumilch	5.25	3.25
*Sichel Zeltinger Riesling	5.50	3.50
*Bolla Soave	4.25	2.50
*Gancia Orvieto	3.50	2.50
*Brolio Bianco	4.25	2.50
*Latour, Pouilly Fuisse	4.75	3.00
*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
*Ackerman, Vouvray	4.00	2.50
*Langenbach Liebfraumilch Guilden-Krone	4.75	3.00
*Langenbach Bernkasteler Meister-Krone	4.00	2.50
*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

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26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Pinot Noir	3.25	
32	Pastene Gold	4.00	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
73	*Nectarosé	4.25	2.75

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51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
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42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

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BEER AND ALE LIST ON PAGE 17

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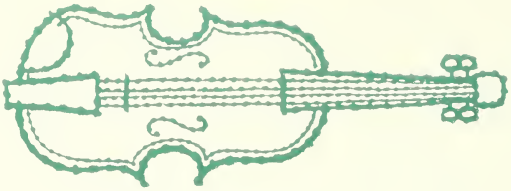

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Smoked Breast of Turkey, Buttered Bread Rounds . 1.50 for two 2.75

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 95
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut 75
Smoked Breast of Turkey . . . 1.45
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .75

Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .35
Italian Cookies 35
Cheese Cake—Plain 50
Lady Fingers 35
Dobosch Torte (7 layers) 55
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

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Chocolate Thin Mints 80
Butter Creams 1.00
Miniatures—¼ lb. 65
Chocolates—2½ oz. 30
Jelly Gems, Assorted 80

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple . . .55

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Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. 25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Iced Coffee 30
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 30

Wine List on page 13

Beer and Ale on page 17

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Cooper's Sparkling Ale (Australia)	.75

CÉSAR FRANCK

Born in Belgium in 1822, César Franck was touring his country as a concert pianist at the age of eleven. At fifteen he entered the Paris Conservatory, and took up the study of counterpoint, piano and organ. For several years after leaving the Conservatory, he entered on the career of composer in his native country. Returning to France, where he spent the rest of his sixty-eight years, he won renown at the Church of Saint Clotilde, Paris, as the greatest organist since Bach. Among his private pupils were Debussy and d'Indy.

MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

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BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) – OFFENBACH (born Cologne, 1819; died Paris, 1880)

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"THE SWAN OF TUONELA" – SIBELIUS (1865–1957).

The music remarkably pictures the swan which, according to a Finnish legend, sings as it floats upon the river of black waters and rapid currents surrounding Tuonela, the Hell of Finnish mythology.

LAURENCE THORSTENBERG, new solo English horn, comes to the Boston Symphony Orchestra from the orchestras of Baltimore, Dallas, and Chicago, where he played oboe and English horn.

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908)

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

LARGO FROM "XERXES" – HANDEL (1685–1759)

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than two and a quarter centuries ago, in 1738, in Handel's only comic opera, "Xerxes" – a fiasco.

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Lark	.45	Raleigh plain & filter	.45
Lucky Strike	.45	Herbert Tareyton plain & filter	.45
Marlboro	.45	Winston	.45

IRISH SUITE – LEROY ANDERSON

Commissioned by The Eire Society of Boston.

The tunes are drawn from the "Irish Melodies" of Tom Moore, who got them from the Bunting collections.

PIANO CONCERTO IN A MINOR – SCHUMANN (1810–1856)

Originally the composer thought only of writing a piano solo for his bride of a year, the former Clara Wieck, pianist. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

JOSEPH FENNIMORE, pianist, is a 1965 Young Artist winner in the National Federation of Music Clubs auditions. Various scholarships also have been awarded him. His principal training has been at Juilliard and the Eastman School.

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MONDAY EVENING, JUNE 20, *at* 8:30 *o'clock*

Forty-seventh Program

riumphal March from "Aïda" — *Verdi*

verture to "Preciosa" — *Weber*

rumpet Voluntary — *Purcell-Wood*

uite from "Gaîté Parisienne" — *Offenbach*

Overture — Allegro brillante — Polka — Galop — Valse — March — Can-Can — Finale

iano Concerto in A minor — *Schumann*

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: JOSEPH FENNIMORE

election from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

La Virgen de la Macarena (The Brave Bulls) — *Monterde*

Solo Trumpet: ROGER VOISIN

The Stars and Stripes Forever — *Sousa*

Among those present: Million Dollar Round Table

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GEORGE M. COHAN MEDLEY – ARR. BODGE

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Give My Regards to Broadway – Little Johnny Jones (1904)
Mary's a Grand Old Name – 45 Minutes from Broadway (1905)
Nellie Kelly I Love You – Little Nellie Kelly (1922)
You're a Grand Old Flag – George Washington, Jr. (1906)
You Remind Me of My Mother – Little Nellie Kelly (1922)
Harrigan – Fifty Miles from Boston (1907)
Yankee Doodle Dandy – Little Johnny Jones (1904)

TRUMPET SOLOIST

ROGER VOISIN joined the Boston Symphony Orchestra's trumpet section in 1935 at the phenomenal age of seventeen. He sat beside his father, Réné, who also was one of his teachers. After World War II service at the Naval Training Academy at Newport, R. I., he became principal trumpet, following the retirement of Georges Mager. The Boston Brass Ensemble, founded by Roger Voisin, has played in Scotland. Mr. Voisin is principal trumpet of the Pops.

The Saturday night concerts will be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, JUNE 21, *at* 8:30 *o'clock*

Forty-eighth Program

*War March of the Priests, from "Athalie" — *Mendelssohn*

Gypsy Dance, from "Carmen" — *Bizet*

*On the Trail, from "The Grand Canyon Suite" — *Grofé*

*Overture to "Tannhäuser" — *Wagner*

*Suite from "La Boutique Fantasque" — *Rossini–Respighi*

Overture — Tarantella — Mazurka — Cossack Dance — Can-Can

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: LEO LITWIN

George M. Cohan Medley — *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

*Hello, Dolly — *Herman*

Happy Days Are Here Again — *Ager*

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June 22, 1966

WEDNESDAY EVENING, JUNE 22, *at* 8:30 *o'clock*

PENSION FUND CONCERT

OLD TIMERS' NIGHT

Forty-ninth Program

*Our Director, March — *Bigelow*

Suite from "Carmen" — *Bizet*

Prelude and Aragonaise — Les Toréadors — March of the Smugglers — Gypsy Dance

Air on the G-String — *Bach*

America Sings — *arr. Bodge*

A Hot Time in the Old Town Tonight — I've Been Working on the Railroad — Down by the Old Mill Stream — In the Good Old Summer Time — Jingle Bells — When Irish Eyes Are Smiling — God Bless America

The Irish Suite — *Anderson*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow — Wearing of the Green — Last Rose of Summer — The Girl I Left Behind Me

George M. Cohan Medley — *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

Waltzes from "The Count of Luxembourg" — *Lehar*

Old MacDonald Had a Farm — *arr. Anderson*

*Old Timers' Night at the Pops — *arr. Lake*

Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of New York — Sweet Rosie O'Grady — Daisy — The Band Played On — After the Ball — A Hot Time in the Old Town Tonight

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Previously known as an arranger, with this composition Ferde Grofé established himself as a composer in his own right. In this Suite of five parts, he gives his musical impressions of one of the most awesome feats of nature. His score exploits the fullest tonal color of an orchestra, and captures the echoing vastness of the Grand Canyon.

I. Sunrise: With the piccolo chirping, the sun's rays begin to move across the sky, finally chasing away the shadows.

II. Painted Desert: Various tonal colors of the full orchestra and different ensembles show the colors of the Painted Desert.

III. On the Trail: This universal favorite shows the little donkeys clop-clopping along, with an occasional "hee-haw" along the way.

IV. Sunset: With the echoing of horns, the sun's rays retreat, and the shadows once more have dominion over the Canyon.

V. Cloudburst: There is calm; then a sudden buildup of cloud; a flash of lightning; the beginning patter; and then the steady rain.

OVERTURE TO "TANNHÄUSER" – WAGNER (1813–1883).

We hear a compact summing-up of Tannhäuser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

The sassy one from Canada Dry.

"RHAPSODY IN BLUE" AS BALLET—GERSHWIN (1898–1937).

A ballet fitted to the "Rhapsody" was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music and Jazz. At first, Classic dominates Jazz, then is vanquished by him. Gershwin witnessed the ballet with approval, and shared many curtain calls with the dancers.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

LEROY ANDERSON

Since 1936, this American composer, conductor, and organist has made several appearances as guest conductor with the Boston Pops Orchestra, which ensemble under Arthur Fiedler has recorded a number of Anderson's compositions for RCA Victor. He makes his home in Woodbury, Connecticut.

Old Timers' Night at the Pops

THIS is the occasion when everybody has a chance to sing to the accompaniment of the ninety-five piece Pops Orchestra. Even the players sing, if their mouths are not otherwise occupied. The tunes are of various vintage, but one and all possess the certain something in melody, rhythm, and sentiment that defies years.

The event grew from a Pop concert Mr. Fiedler conducted on May 10, 1932 under the title of "Gay Nineties Night." When its success brought demands for a repetition for following seasons, the conductor changed the designation to Old Timers' Night, to extend the repertoire from its original confines.

No sooner is a Symphony season on the wane, than inquiries for the date of Old Timers' Night pile up in the box office by mail, telephone and personal visit.

The June 22 concert will benefit the Orchestra's Pension Fund.

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AMERICA SINGS – ARR. BODGE

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There'll Be a Hot Time in the Old Town Tonight (1896)
I've Been Working on the Railroad (1880)
Down by the Old Mill Stream (1910)
In the Good Old Summer Time (1902)
Jingle Bells (1857)
When Irish Eyes Are Smiling (1912)
God Bless America (1918)

OLD TIMERS' NIGHT AT THE POPS – ARR. LAKE

These are the songs included in this medlley, and their dates of origin:

Ta-Ra-Ra-Boom-De-Ay (1891)
The Bowery, from *A Trip to China Town* (1892)
The Sidewalks of New York (1894)
Sweet Rosie O'Grady (1896)
Daisy Bell (A Bicycle Built for Two) (1892)
The Band Played On (1895)
After the Ball (1892)
A Hot Time in the Old Town Tonight (1896)

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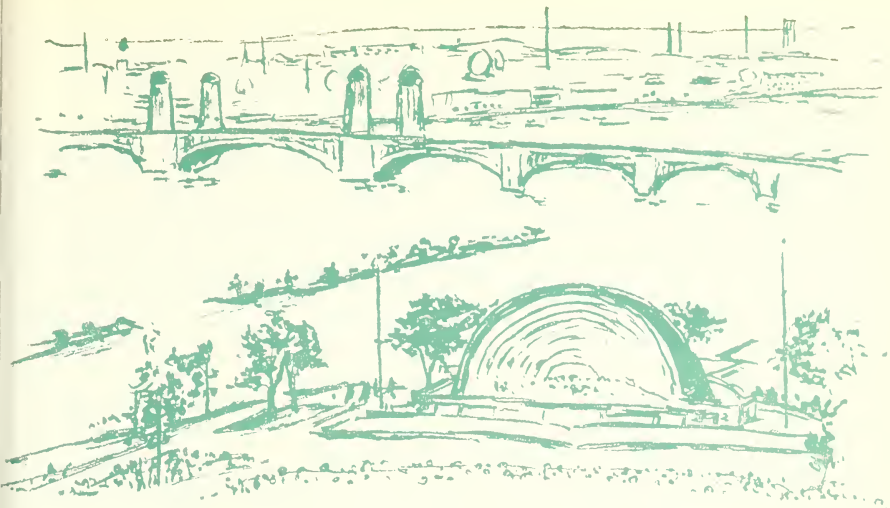

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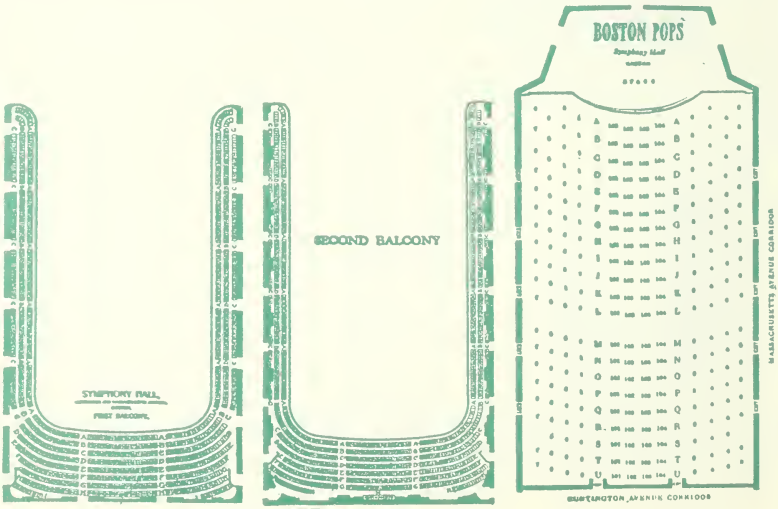

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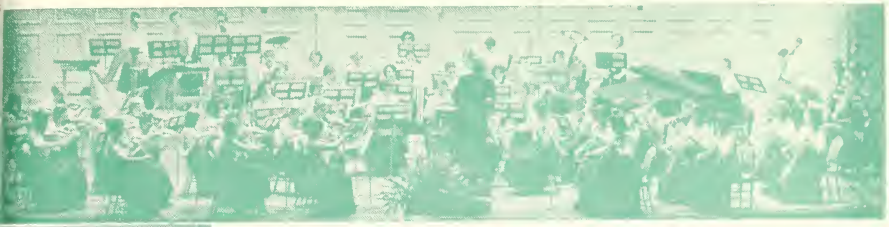

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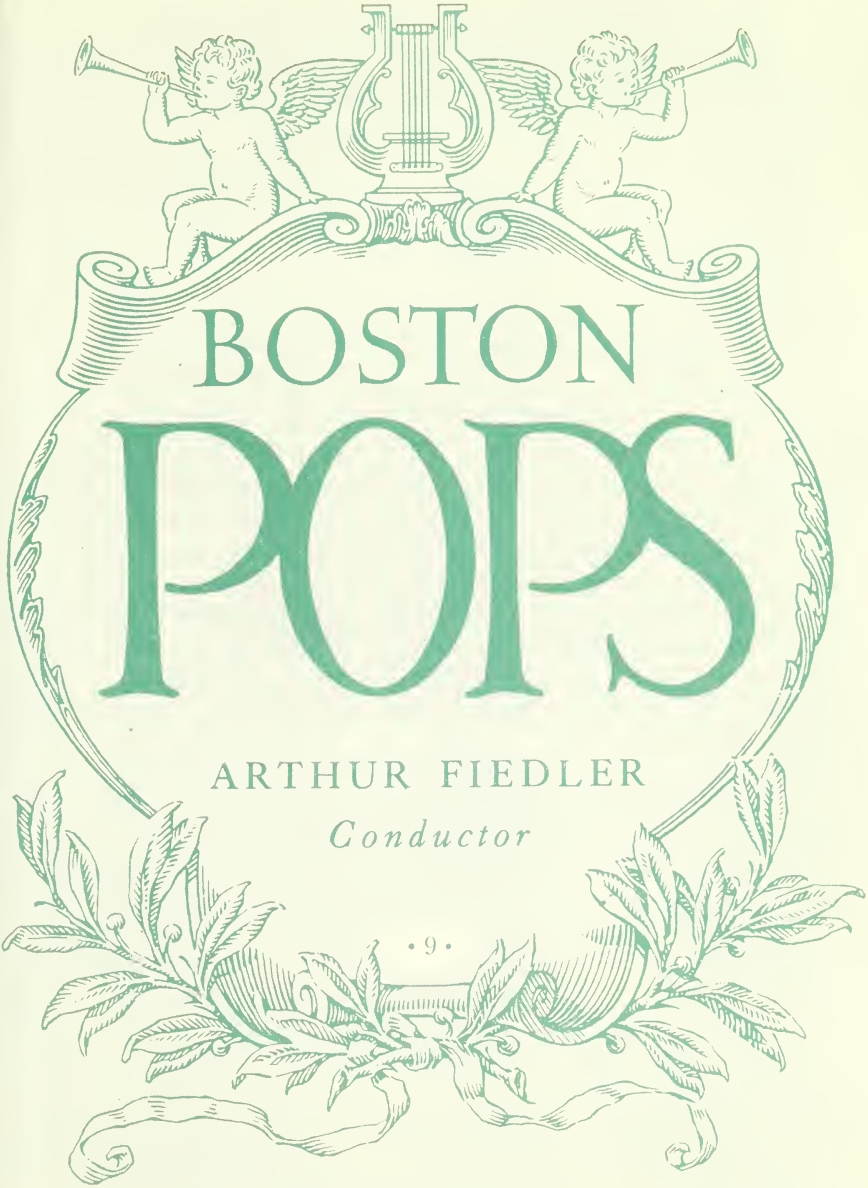

EIGHTY-FIRST SEASON

1966

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(EIGHTY-FIRST SEASON, 1966)

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

Basses
Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Lois Schaefer

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Rosario Mazzeo

Bassoons
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

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Roger Voisin
Robert Mogilnicki
André Come
Gerard Goguen

Trombones
Josef Orosz
William Moyer
Kauko Kahila

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
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Program Notes

By Laning Humphrey

EINE KLEINE NACHTMUSIK – MOZART (1756–1791).

A serenade for strings alone, this is one of many charming compositions which titled personages – and even wealthy commoners – expected the old-time composers to supply at short notice for entertainment at social functions.

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908)

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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THURSDAY EVENING, JUNE 23, *at* 8:30 *o'clock*

Fiftieth Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

Romeo and Juliet, Overture-Fantasia — *Tchaikovsky*

Golden Age Polka — *Shostakovitch*

Schatz (Treasure) Waltz, Op. 418, from "The Gypsy Baron" — *J. Strauss, Jr.*

Serenade, "Eine kleine Nachtmusik," K. 525 — *Mozart*
Allegro – Romanze – Menuett – Rondo

Concerto for Trumpet and Orchestra in E-flat major — *Hummel*
I. Allegro con spirito
II. Andante
III. Rondo
Soloist: KNUD HOVALDT

Vernal Equinox, for Trumpet and Orchestra — *Broiles*
Soloist: KNUD HOVALDT

*Kid Stuff — *arr. Hayman*

Hava Nagila — *Traditional*

Among those present: Special Activities Committee, Honeywell, Inc.

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"ROMEO AND JULIET," OVERTURE-FANTASIA – TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

POLKA FROM "THE GOLDEN AGE" – SHOSTAKOVITCH.

The Golden Age is the name of a great industrial fair, which provides the backgrounds of the ballet. The characters include a Fascist, who is made to look silly.

CONCERTO FOR TRUMPET – J. N. HUMMEL (1778–1837)

This Concerto was written by Johann Nepomuk Hummel to demonstrate the ability of an outstanding Viennese court trumpeter, Anton Weidinger.

KNUD HOVALDT, trumpet soloist of the Royal Danish Opera, has recently returned from a tour with the Royal Philharmonic to Russia.

MEL BROILES is solo trumpeter of the Metropolitan Opera.

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FRIDAY EVENING, JUNE 24, *at* 8:30 *o'clock*

Fifty-first Program

*The Thunderer, March — *Sousa*

Carnival, Overture — *Dvořák*

Yankee Doodle Went to Town — *Gould*

*The Skaters, Waltzes — *Waldteufel*

Concerto for Trumpet and Orchestra in E-flat major — *Hummel*

I. Allegro con spirito
II. Andante
III. Rondo

Soloist: KNUD HOVALDT

*Suite from "Le Cid" — *Massenet*

Castillane — Aragonaise — Aubade — Navarraise

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Vernal Equinox, for Trumpet and Orchestra — *Broiles*

Soloist: KNUD HOVALDT

*The Stars and Stripes Forever — *Sousa*

Among those present: Massachusetts Young Republicans; Peers Club, Polaroid Corporation

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Remaining Weekends: Fridays at 9:00, Saturdays at 8:00, Sundays at 2:30

FIRST WEEK

Saturday, July 2 • Leinsdorf

WAGNER — Overture, "Tannhäuser"
STRAVINSKY — Suite from "Petrouchka"
BRAHMS — Violin Concerto (ASHKENASI)

• •

Sunday, July 3 • Leinsdorf

BRAHMS — Double Concerto (SILVERSTEIN and ESKIN)
MAHLER — Symphony No. 4 (ELGAR)

• •

Monday, July 4 • Leinsdorf

PROKOFIEV — Symphony No. 1, "Classical"
SESSIONS — Psalm 140 (ELGAR)
STRAUSS — Till Eulenspiegel
BRAHMS — Piano Concerto No. 2 (SIMON)

SECOND WEEK

Friday, July 8 • Leinsdorf

MOZART — March No. 3 in C, K. 408
MOZART — Symphony No. 31, K. 297 "Paris"
MOZART — Piano Concerto in B-flat, K. 450 (FRAGER)
MOZART — Symphony in C major "Jupiter," K. 551

Weekend Prelude at 7:00

MOZART — Scatological Canon (TANGLEWOOD CHOIR)
MOZART — Sonata for Two Pianos, K. 448 (FRANK and KALLIR)

• •

Saturday, July 9 • Leinsdorf

MOZART — Symphony No. 29, K. 201
MOZART — Piano Concerto in C major (FRANK) K. 503
MOZART — "Posthorn" Serenade, K. 320

• •

Sunday, July 10 • Boult

MOZART — Symphony No. 34, K. 338
MOZART — Piano Concerto in D major (FRAGER) K. 175
MOZART — Symphony No. 39, K. 543

THIRD WEEK

Friday, July 15 • Goldberg

BACH — Violin Concerto in E major (GOLDBERG)
BACH — Suite No. 2
BACH — Four Fugues from "The Art of Fugue"
BACH — Suite No. 4

Weekend Prelude at 7:00

BACH — Brandenburg Concerto No. 6
BACH — Brandenburg Concerto No. 3 (Members of the Boston Symphony Orchestra)

• •

Saturday, July 16 • Leinsdorf

BACH — St. John Passion (CARRINGER, CURTIN, HAEFLIGER, PAUL, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

• •

Sunday, July 17 • Leinsdorf

BACH — Brandenburg Concerto No. 1 in F major
BACH — Cantata 55, "Ich armer Mensch" (HAEFLIGER)
BACH — Magnificat (CURTIN, HAEFLIGER, TREIGLE, WOLFF, TANGLEWOOD CHOIR)

FOURTH WEEK

Friday, July 22 • Ozawa

SCHUMAN — American Festival Overture
SCHUBERT — Symphony No. 5
MENDELSSOHN — Violin Concerto (SILVERSTEIN)
STRAVINSKY — "Firebird" Suite

Weekend Prelude at 7:00

CHOPIN — Piano Trio in G minor, Op. 8
RACHMANINOFF and MENDELSSOHN — Part Songs (TANGLEWOOD CHOIR)

• •

Saturday, July 23 • Leinsdorf

BRAHMS — Tragic Overture
SCHUMANN — Symphony No. 2
RACHMANINOFF — Piano Concerto No. 3 (CLIBURN)

• •

Sunday, July 24 • Leinsdorf

BEETHOVEN — Overture, "Coriolanus"
TCHAIKOVSKY — Symphony No. 6
CHOPIN — Piano Concerto in F minor (KALLIR)

FIFTH WEEK

Friday, July 29 • Leinsdorf

METANA — Overture to "The Bartered Bride"
DEBUSSY — Three Nocturnes
SCHUMANN — Cello Concerto (ESKIN)
ELGAR — "Enigma" Variations

Weekend Prelude at 7:00

SCHUMANN — Andante and Variations for Two Pianos, Two Cellos, Horn, Op. 46 (FRANK, KALLIR, HOHERMAN, NIELAND, STAGLIANO)
SCHUMANN — Lieder (BERBERIAN, KALLIR)

• •

Saturday, July 30 • Leinsdorf

WEBER — Overture, "Der Freischütz"
SCHUMANN — Konzertstück in G major (KALLIR)
SCHUMANN — Fantasy in C major (SILVERSTEIN)
DVORAK — Symphony No. 8

• •

Sunday, July 31 • Schippers

ROSSINI — Overture, "La Gazza Ladra"
SCHUMANN — Piano Concerto (FRANK)
MUSSORGSKY–RAVEL — Pictures at an Exhibition

SIXTH WEEK

Friday, August 5 • Skrowaczewski

PROKOFIEV — "Romeo and Juliet" 2nd Suite
SAINT-SAENS — Cello Concerto (PARNAS)
SCHUMANN — Symphony No. 4

Weekend Prelude at 7:00

MOZART — Songs for Soprano and Piano (CURTIN, WOITACH)
MOZART — Organ Fantasia in F minor, K. 608 (FERRIS)

• •

Saturday, August 6 • Leinsdorf

MOZART — "The Magic Flute" (BERBERIAN, RASKIN, CASTEL, ELGAR, FLAGELLO, GODFREY, JONES, MARSH, REARDON, SHIRLEY, SILLS, SIMON, TANGLEWOOD CHOIR)

• •

Sunday, August 7 • Skrowaczewski

BARBER — Medea's Meditation and Dance of Vengeance
SAINT-SAENS — Piano Concerto No. 4 (JOHANNESEN)
BEETHOVEN — Symphony No. 3

SEVENTH WEEK

Friday, August 12 • Ehrling

SIBELIUS — Symphony No. 1
TCHAIKOVSKY — Symphony No. 4

Weekend Prelude at 7:00

TCHAIKOVSKY — Trio for Piano, Violin and Cello (HERSH, MARSH, MCCALL)

• •

Saturday, August 13 • Leinsdorf

HINDEMITH — Mathis der Maler
TCHAIKOVSKY — Rococo Variations
TCHAIKOVSKY — A Piano Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

• •

Sunday, August 14 • Leinsdorf

SCHUBERT — Symphony No. 8, "Unfinished"
HINDEMITH — Symphonic Metamorphosis
TCHAIKOVSKY — An Aria
TCHAIKOVSKY — Violin Concerto

The Winners of the Moscow Tchaikovsky Competition have been invited as soloists at these concerts.

EIGHTH WEEK

Friday, August 19 • Leinsdorf

BRUCKNER — Symphony No. 4
LISZT — Totentanz
LISZT — Piano Concerto No. 2 (DARRE)

Weekend Prelude at 7:00

LISZT — Piano Transcriptions (BOLET)

• •

Saturday, August 20 • Leinsdorf

BRAHMS — Symphony No. 4
LISZT — Fantasy on "The Ruins of Athens"
LISZT — Piano Concerto No. 1 (BOLET)

• •

Sunday, August 21 • Leinsdorf

VERDI — Te Deum
BEETHOVEN — Symphony No. 9 (MARSH, ALBERTS, CASSILLY, PAUL, FESTIVAL CHORUS)

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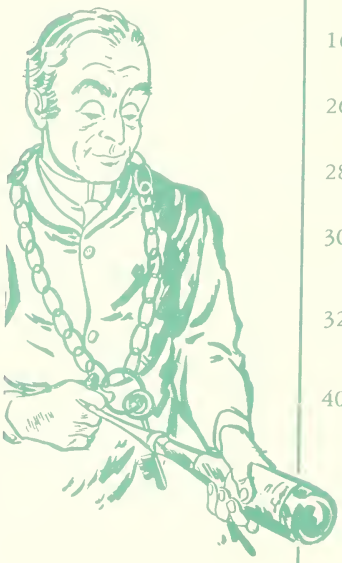

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POPS No. SEE WINE LIST ON PAGE 13

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A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from Pinot Noir grapes in Napa Valley

32. ***Pastene Gold***
Soft, mellow, generous bouquet, made from a newly developed grape variety called Gold

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

SATURDAY EVENING, JUNE 25, *at* 8:30 *o'clock*

Fifty-second Program

*War March of the Priests, from "Athalie" — *Mendelssohn*

Carnival, Overture — *Dvořák*

Concerto for Trumpet and Orchestra — *Aroutounian*
Soloist: ROGER VOISIN

*An American in Paris — *Gershwin*

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*
Soloist: LEO LITWIN

Selection from "Annie Get Your Gun" — *Berlin*
I Got the Sun in the Morning — They Say It's Wonderful —
The Girl That I Marry — Doin' What Comes Natur'lly

*Smoke Gets in Your Eyes — *Kern*

*I Want to Hold Your Hand — *Lennon–McCartney*

Among those present: Kiwanis Club of Everett

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Great Western Extra Dry	7.50	4.50
*Gancia Asti Spumante	8.00	
Great Western Sparkling Red Burgundy	7.50	4.50
*Gancia Lacrima Christi	8.50	
*Ackerman Dry Royal Brut	8.00	
*DeLuze Sparkling Rosé (Pink) Burgundy	8.50	
*Bollinger Brut	12.00	6.75
*Lancer's Rosé (Pink Portuguese)	7.50	4.50
*Clicquot Yellow Label Brut	12.00	
Chateau Gay Champagne	6.50	3.75
Chateau Gay Sparkling Burgundy	6.50	3.75
Chateau Gay Pink Champagne	6.50	
*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

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)	Pastene Riesling	3.25	
1	*DeLuze, Bordeaux Special Reserve	3.50	
2	Pastene Sauterne	3.25	2.25
3	*DeLuze, Sauternes	4.50	
4	Pastene Chablis	3.25	2.25
5	Pastene Rhine Wine	3.25	2.25
8	*Sichel Liebfraumilch	5.25	3.25
0	*Sichel Zeltinger Riesling	5.50	3.50
2	*Bolla Soave	4.25	2.50
4	*Gancia Orvieto	3.50	2.50
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43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Pinot Noir	3.25	
32	Pastene Gold	4.00	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
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35	*Tavel Chateau d'Aqueria	4.00	2.50
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47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

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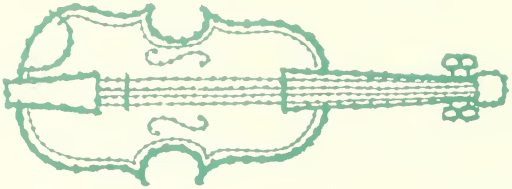

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Baked Country Ham 95
Sliced Corned Beef 95
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut 75
Smoked Breast of Turkey . . . 1.45
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .75
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .35
Italian Cookies 35
Cheese Cake—Plain 50
Lady Fingers 35
Dobosch Torte (7 layers) 55
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
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Lemonade, Pitcher 2.00
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Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. 25

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Iced Coffee 30
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 30

Wine List on page 13

Beer and Ale on page 17

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"CARNIVAL" OVERTURE – DVOŘÁK (1841–1904)

The composer imagines the lonely, contemplative wanderer reaching at nightfall a city completely taken over by a carnival. "On every side is heard the clangor of instruments, mingled with joyful shouts and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes."

A melody alternately announced by flute and violins, with an accompanying figure in the English horns, suggests a pair of guests forsaking the general hurly-burly for romancing in a quiet nook.

ROGER VOISIN joined the Boston Symphony Orchestra's trumpet section in 1935 at the phenomenal age of seventeen. He sat beside his father, Réné, who also was one of his teachers. After World War II service at the Naval Training Academy at Newport, R. I., he became principal trumpet, following the retirement of Georges Mager. The Boston Brass Ensemble, founded by Roger Voisin, has played in Scotland. Mr. Voisin is principal trumpet of the Pops.

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BALLET SUITE FROM "THE CID" – MASSENET (1842–1912)

"The Cid" was one of Massenet's earliest operas, staged in 1885. In America, familiarity with the opera is confined almost entirely to its sparkling ballet music, which Massenet wrote expressly for the celebrated French ballerina Rosita Mauri.

AN AMERICAN IN PARIS – GERSHWIN.

When it was still fairly new, Mr. Fiedler introduced this now esteemed Gershwin tone picture to Boston in his first series of Pops.

The composer tonally depicts himself and his feelings as an American sightseer in Paris, first fascinated, then homesick.

"RHAPSODY IN BLUE" AS BALLET – GERSHWIN (1898–1937).

A ballet fitted to the "Rhapsody" was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music and Jazz. At first, Classic dominates Jazz, then is vanquished by him. Gershwin witnessed the ballet with approval, and shared many curtain calls with the dancers.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

SMOKE GETS IN YOUR EYES, FROM "ROBERTA" – KERN.

A novel entitled *Gowns by Roberta* supplied the late Jerome Kern with the basic idea of his musical comedy, *Roberta*. Introduced in 1933, it yielded two hits which have lasted – a song, Smoke Gets in Your Eyes, and a comedian named Bob Hope.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

"THAÏS" – JULES MASSENET (1842–1912).

The opera offers much in stage spectacle, set in Alexandria in the Fourth Century, interspersed with scenes of austerity, set in the Egyptian desert.

SYMPHONY No. 6, IN B MINOR ("PATHÉTIQUE") – TCHAIKOVSKY (1840–1893)

"I certainly regard it as quite the best – and especially the most sincere – of all my works," the composer wrote to his nephew, Vladimir Davidov, in commenting on this emotion-charged symphony.

"CORTÈGE" FROM "MLADA" – RIMSKY-KORSAKOFF

Four of the "Five": Cui, Moussorgsky, Borodin and Rimsky-Korsakoff, were commissioned by the Imperial Theatre, each to do one act of "Mlada," but this version was never finished. In 1889 Rimsky-Korsakoff re-wrote the available music and completed the work.

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MONDAY EVENING, JUNE 27, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fifty-third Program

*French Military March — *Saint-Saens*

Overture to "Euryanthe" — *Weber*

*Meditation from "Thaïs" — *Massenet*

Third Movement from Symphony No. 6,
in B minor ("Pathétique") — *Tchaikovsky*

Concerto for Trumpet and Orchestra in E-flat major — *Hummel*

I. Allegro con spirito
II. Andante
III. Rondo

Soloist: KNUD HOVALDT

*On the Trail, from "The Grand Canyon Suite" — *Grofé*

Selection from "Annie Get Your Gun" — *Berlin*

I Got the Sun in the Morning — They Say It's Wonderful —
The Girl That I Marry — Doin' What Comes Natur'lly

Vernal Equinox, for Trumpet and Orchestra — *Broiles*

Soloist: KNUD HOVALDT

*The Great Race March — *Mancini*

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OCTET FOR STRINGS – MENDELSSOHN (1809–1847).

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"The formal perfection and conscious certainty of invention and workmanship which the composer showed in this overture, as well as in the string octet written even earlier [the same year] – which is a perfect masterpiece in the melodious treatment of the instruments – elicit our astonished admiration, and have been attained at such an early age only by Mozart."

RICHARD W. HAYMAN, creator of various breezy arrangements for the Boston Pops, has worked in Hollywood as orchestrator for 20th Century Fox and MGM studios, has been freelance musical director for NBC, CBS, and ABC radio and TV networks, and musical director of Mercury Record Corporation since 1951.

ILDEFONSO TORRES LAURON is a native of the Philippines and a graduate of the University of Manila. He holds an Artist's Diploma from the New England Conservatory of Music. His studies have been continued with James Pappoutsakis, principal flutist of the Boston Pops Orchestra. Mr. Lauron is taking part in the International Competition for Flute in Geneva, Switzerland, this fall.

The Saturday night concerts will be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

TUESDAY EVENING, JUNE 28, *at* 8:30 *o'clock*

Fifty-fourth Program

*Procession of the Nobles, from "Mlada" — *Rimsky-Korsakoff*

*Overture to "Semiramide" — *Rossini*

Scherzo, from the Octet in F-flat for Strings — *Mendelssohn*

*Austrian Peasant Dances — *Schönherr*

Hochzeitsmarsch (Wedding Dance) — Schuhplattler (Clog Dance)
G'Strampfter (The Stomper) — Sautanz (Hogdance)
Zwoaschritt (Two Dance)

Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10 — *Vivaldi*

I. Allegro
II. Largo
III. Allegro

Soloists:

JULIUS SCHULMAN — GERALD GELBLOOM
ALFRED SCHNEIDER — MICHEL SASSON

Prelude to Act I, from "La Traviata" — *Verdi*

Overture to "Rienzi" — *Wagner*

RICHARD HAYMAN Conducting

Selection from "Mary Poppins" — *Sherman and Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

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WEDNESDAY EVENING, June 29, *at* 8:30 *o'clock*

Fifty-fifth Program

*Only One Vienna (Wien bleibt Wien) March — *Schrammel*

*Overture to "Poet and Peasant" — *Suppé*

Praeludium — *Jarnefelt*

Concerto for Flute and Orchestra — *Nielsen*

I. Allegro moderato
II. Allegretto

Soloist: ILDEFONSO TORRES LAURON

*Suite from "The Nutcracker" — *Tchaikovsky*

Ouverture Miniature — Marche — Danse de la Fée-Dragée — Trépak — Danse Arabe — Danse Chinoise — Danse des Mirlitons — Valse des Fleurs

*Marche Slave — *Tchaikovsky*

*Selection from "My Fair Lady" — *Loewe*

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Batman — *arr. Hayman*

*Prayer of Thanksgiving — *Valerius–Kremser*

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"NUTCRACKER" SUITE – TCHAIKOVSKY.

The story of the Ballet: At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

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CONCERTO IN D MINOR FOR STRINGS, *Op.* 3, No. 11
By Antonio Vivaldi

This concerto bears its story of neglect, confusion and restitution. The music of Vivaldi has been so little known and regarded that when, a century after his death, a score was unearthed in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as Vivaldi's own.

Gerald Gelbloom, Canadian-born violin soloist, joined the Boston Symphony Orchestra in 1961. Previously, he taught at the Peabody Conservatory in Baltimore, and the Hartford School of Music. He also was assistant concertmaster of the Baltimore Symphony, and concertmaster of the Ballet Theater and the Hartford Symphony.

Alfred Schneider. For four seasons he was a member of the St. Louis Symphony, and played one season with the Rochester, N. Y. Philharmonic. He joined the Boston Symphony in 1955.

Michel Sasson. A native of Alexandria, Egypt, he is the son of French parents. As a boy prodigy he played violin in chamber groups in Egypt, then in France and England. While a member of the Irish National Symphony he came across a treatise on violin technique which greatly impressed him. It was written by Richard Burgin, Concertmaster of the Boston Symphony Orchestra and teacher of violin at the New England Conservatory. Sasson came to Boston, studied with Mr. Burgin, and after an audition joined the Boston Symphony in 1959.

Julius Schulman. Before joining the Boston Symphony Orchestra in 1960, he was Concertmaster, first, of the New Orleans Philharmonic-Symphony; then, of the Little Orchestra of New York.

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We gather together to ask the Lord's blessing.
He chastens and hastens His will to make known;
The wicked oppressing cease them from distressing.
Sing praise to His name, He forgets not His own.
Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning;
Thou, Lord, wast at our side, all glory be Thine!
We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be.
Let Thy congregation escape tribulation;
Thy name be ever prais'd!
O Lord, make us free!
Lord, make us free!

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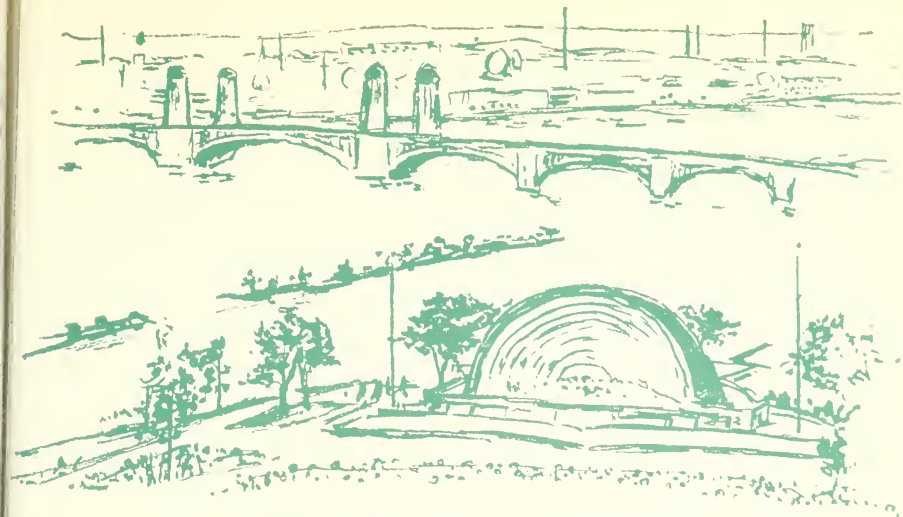

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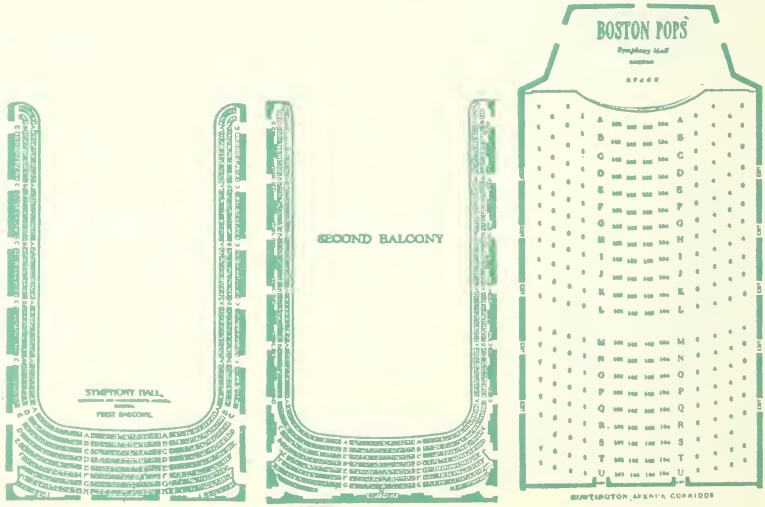

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